

JEFFERSON DE ANGELIS OPERA COMPANY

*In*

THE  
GIRL  
AND THE  
GOVERNOR

DIRECTION OF  
FRANK MCKEE



S.M. BRENNER

JULIAN EDWARDS



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JEFFERSON DE ANGELIS  
OPERA COMPANY IN

# THE GIRL AND THE GOVERNOR

UNDER THE DIRECTION OF  
FRANK McKEE



BOOK & LYRICS BY

S.M. BRENNER



MUSIC BY

JULIAN EDWARDS



VOCAL SCORE

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THE JEFFERSON DE ANGELIS OPERA CO.

(Management Frank McKee.)

IN

# The Girl and the Governor.

A Comic Opera in Three Acts.

Produced under the personal supervision of

JEFFERSON DE ANGELIS.

Book and Lyrics by  
S. M. BRENNER.

Music by  
JULIAN EDWARDS.

## CAST OF CHARACTERS.

Don Pascal De Mesquita, Governor of La Guayra.	JEFFERSON DE ANGELIS.
Dick Kingsley, an English Officer	RICHIE LING.
Pedrillo, Lieutenant to the Governor	ANDREW BOGART.
Vascalla	ARTHUR BARRY.
Tremolo	RUSSELL LENNON.
Staccato	ROLAND CARTER.
Tacoma, An Indian Medicine Man	HENRY VOGAL.
Messenger,	FRANK HOLMES.
Ruth Granville, an English Girl.	ESTELLE WENTWORTH.
Donna Isadora, a Spanish Lady	MAUDE LEEKLEY.
Carita, her maid.	LILLIAN RHOADES.

## Synopsis of Scenery.

ACT I. The Fort, over looking the Harbor of La Guayra.

ACT II. Donna Isadora's Garden.

ACT III. Banquet Room in the Governor's Palace, La Guayra.

Place - A Spanish Settlement in South America.

Period - 1590

Orchestra under the direction of . . . . . ALBERT MC GUCKIN.  
Stage Manager . . . . . FREDERICK EDWARDS.

M. W. & SONS

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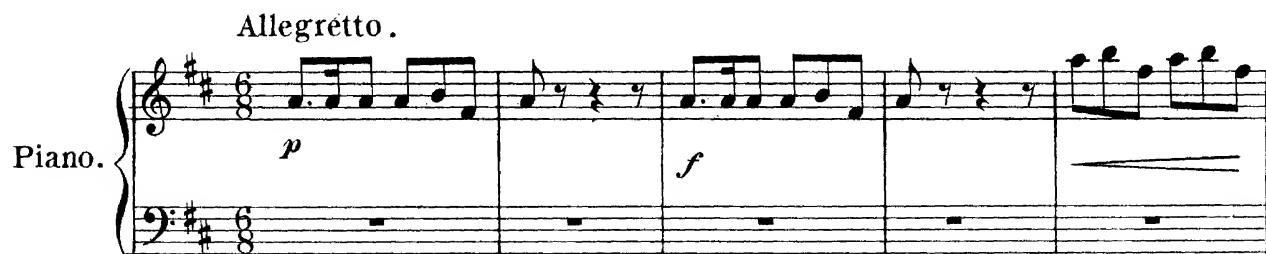
# The Girl and the Governor.

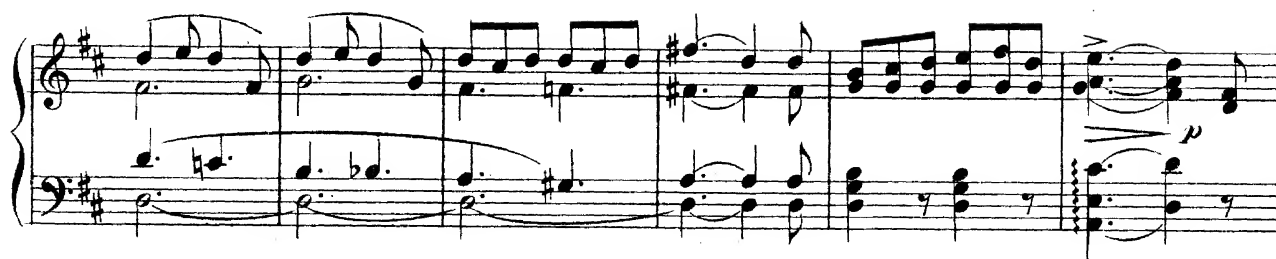
## Introduction.

JULIAN EDWARDS.

Allegretto.

Piano.

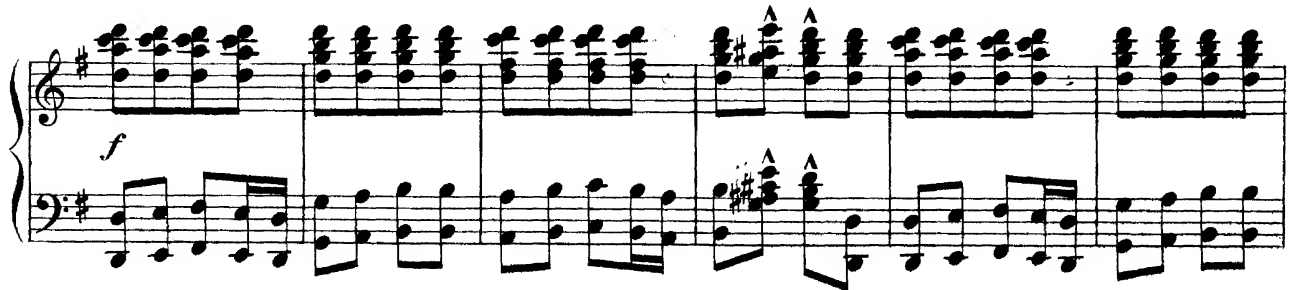




Andante moderato.



## Allegretto.



Andante moderato.

8

A musical score for piano, measures 1 through 10. The key signature is one sharp (F#) and the time signature is 2/4. The tempo is marked 'Andante moderato.' The score is written for a grand piano with a treble and bass staff. Measure 1 starts with a forte (f) dynamic in the bass staff and a piano (p) dynamic in the treble staff. Measures 2-5 show a melodic line in the treble staff and a supporting bass line in the bass staff. Measures 6-10 continue the melodic development, with a mezzo-forte (mf) dynamic appearing in measure 9. The piece concludes with a final chord in measure 10.

## Andante sostenuto.

mp

cresc.

rit.

pp

The musical score is for a piano piece in 2/4 time, key of D major. It consists of five systems of two staves each. The first system begins with a mezzo-piano (mp) dynamic. The second system continues the melodic and harmonic development. The third system features a crescendo (cresc.) marking. The fourth system includes a ritardando (rit.) marking. The fifth system concludes with a pianissimo (pp) dynamic and a double bar line.

Allegretto .

*ff a tempo.* *mf*



First system: Treble and bass staves in G major. Treble staff has accents (^) on the first, second, and third measures. Bass staff has a steady eighth-note accompaniment.

Second system: Treble staff has a triplet of eighth notes in the third measure, followed by an 8-measure rest. Bass staff has a forte (*ff*) dynamic. A 3/4 time signature change occurs at the start of the fourth measure.

Third system: Treble staff has an 8-measure rest in the first measure, followed by a melody. Bass staff continues the accompaniment.

Fourth system: Treble staff has a melody. Bass staff has a steady eighth-note accompaniment. The system includes the markings *cresc.* and *accel.*

Fifth system: Treble staff has a melody. Bass staff has a steady eighth-note accompaniment. The system ends with a sforzando (*sfz*) dynamic and a repeat sign.

NO 1.

Lyric by  
S. M. BRENNER.

Opening Chorus.

Music by  
JULIAN EDWARDS.

*Allegretto marziale ma non troppo.*

Piano.

The musical score is written for piano and consists of six systems of music. Each system contains a treble staff and a bass staff. The key signature is D major (two sharps) and the time signature is 2/4. The tempo is marked 'Allegretto marziale ma non troppo.' and the dynamics include 'ff' (fortissimo) and 'Piano.' (piano). The music is characterized by a strong, rhythmic melody in the right hand and a supporting bass line in the left hand, with various chordal textures and melodic fragments throughout.

MALE CHORUS.

TENORS. *ff*

BASSES.

Span-ish war - riors are we, all tried and true, There is

noth-ing in our line we can - not do, And our ev'-ry gal-lant feat, They'll in

his-to - ry re-peat, And per - haps in com-ic op-e - ra too. Though our

mil - i - ta - ry qual - i - ty is prime, We're cam - paign - ing in an

The first system of the musical score consists of a vocal line and a piano accompaniment. The key signature is D major (two sharps). The vocal line is written in a single staff with a treble clef. The piano accompaniment is written in two staves (treble and bass clefs) with a grand staff bracket. The lyrics are: "mil - i - ta - ry qual - i - ty is prime, We're cam - paign - ing in an".

en - er - vat - ing clime, And there's noth - ing we can see, On the prox - i - mate tap - is, So the

The second system of the musical score continues the vocal line and piano accompaniment. The lyrics are: "en - er - vat - ing clime, And there's noth - ing we can see, On the prox - i - mate tap - is, So the".

on - ly thing we kill is time. Tra la la la la la la la la

The third system of the musical score concludes the vocal line and piano accompaniment. The lyrics are: "on - ly thing we kill is time. Tra la la la la la la la la".

la la la — Tra la la la la la la — la la la la la —

— la la la la la la la — la la la la la —

— Tra la la — la — la — la — Tra la la — la —

(Enter Girls)

GIRLS. (To soldiers, teasingly.)

Pic - tur - esque be - yond a doubt, sirs, Is your sol - dier -

ing so fine, — But we're sure you'll feel put out, sirs,

If — you find — you can - not dine, — High - strung

The first system of music consists of a vocal line and a piano accompaniment. The vocal line is in D major (two sharps) and 4/4 time. It begins with a half note 'If', followed by a quarter note 'you', a half note 'find', a quarter note 'you', a half note 'can', a quarter note 'not', a half note 'dine', and a final half note. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand.

he - roes we can hum - ble, Mar - tial spir - its we can

The second system continues the vocal line and piano accompaniment. The vocal line has a half note 'he', a quarter note 'roes', a half note 'we', a quarter note 'can', a half note 'hum', a quarter note 'ble', a half note 'Mar', a quarter note 'tial', a half note 'spir', a quarter note 'its', a half note 'we', and a final half note 'can'. The piano accompaniment continues with a steady eighth-note bass line and chords.

dash, — Lof - ty i - deas we can tum - ble, In - to

The third system continues the vocal line and piano accompaniment. The vocal line has a half note 'dash', a quarter note 'Lof', a half note 'ty', a quarter note 'i', a half note 'deas', a quarter note 'we', a half note 'can', a quarter note 'tum', a half note 'ble', a quarter note 'In', and a final half note 'to'. The piano accompaniment continues with a steady eighth-note bass line and chords.

plead - ing, like — a flash. — See the

The fourth system concludes the vocal line and piano accompaniment. The vocal line has a half note 'plead', a quarter note 'ing', a half note 'like', a quarter note 'a', a half note 'flash', and a final half note. The piano accompaniment continues with a steady eighth-note bass line and chords.

ar - my's sad un - do - ing! See the sol - diers brave un -

bend! When they fear there's trou-ble brew - ing

(They laugh and jeer the soldiers.)  
At the com - mis - sa - ry end.



Listesso tempo.

SOP.&amp;ALTO.

CHORUS.

TEN.

BASS.

Pic-tur - esque be-yond a doubt, sirs, Is your

Span-ish warriors are we, all tried and true, There is

sol - dier - ing so fine, But we're sure you'll feel put

noth-ing in our line we can - not do, And our ev'-ry gal-lant feat, They'll in

out, sirs, If you find you can - not dine.

his-to - ry re-peat, And per - haps in com-ic Op-e-ra too. Thoughour

High-strung he - roes we can hum - ble, Mar - tial spir - its  
 mil - i - ta - ry qual - i - ty is prime, We're cam - paign - ing in an

we can dash, Lof - ty i - deas we can  
 en - er - vat - ing clime, And there's noth - ing we can see, On the

tum - ble, In - to plead - ing, like a flash, \_\_\_\_\_  
 prox - i - mate tap - is, So the on - ly thing we kill is time. Tra la

See the ar-mys sad un-do-ing! See! the sol-diers brave un-bend!

la la la la la la la la la la la la la la Tra la

When they fear there's trouble brew-ing At the com-mis-sa-ry end.

la la la la la la la la la la la la la la Tra la

Ah! Ah! Ah! Ah!

la la la la la la la la la la la la la la Tra la la

A page of musical notation for a vocal and piano piece. The score is written in G major (one sharp) and 2/4 time. It features a vocal line with lyrics "Ah!", "la", and "Tra la", and a piano accompaniment. The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings like "ff".

VASCALLA. *Meno mosso.*

Sa - lute the tru - ly great, Ye sol - diers and pro -

TREMOLO.

Sa - lute the tru - ly great, Ye sol - diers and pro -

STACCATO.

vis - ion - ers, With bow ap - pro - pri - ate; The Span - ish High Com - mis - sion - ers.

vis - ion - ers, With bow ap - pro - pri - ate; The Span - ish High Com - mis - sion - ers.

CHORUS.

We

We

*f*

greet the tru - ly great, We sol - diers and pro -

greet the tru - ly great, We sol - diers and pro -

vis - on - ers, With bow ap - pro - pri - ate; Hail! Span - ish High Com -

vis - on - ers, With bow ap - pro - pri - ate; Hail! Span - ish High Com -

mis - sion - ers!

mis - sion - ers!

Moderato.

25

leggiere. *p*

The first system of the piano introduction is in 2/4 time, key of D major. It features a light, flowing melody in the right hand and a supporting bass line in the left hand. The tempo is marked 'Moderato' and the dynamics include 'leggiere.' and 'p'.

VASCALLA.

There's a pop-u-lar im-pres-sion,  
pop-u-lar im-pres-sion,  
That a leg-is-la-tor's mind  
That if pol-i-ti-cians bold  
— Is  
Put a

TREMOLO.  
STACCATO.  
*pp*

The second system contains the vocal melody and piano accompaniment. The vocal line is marked 'VASCALLA.' and includes the lyrics. The piano accompaniment features a tremolo effect and staccato chords, marked 'STACCATO.' and 'pp'.

Of the con-sci-en-tious kind;  
To be sli-ly bought and sold,  
That his  
That each  
filled with great am-bi-tion  
price up-on their fav-ors

*staccato.*

The third system continues the vocal melody and piano accompaniment. The vocal line includes the lyrics. The piano accompaniment features staccato chords, marked 'staccato.'

And his  
And they'd

heart is phil-an-throp-ic,  
pub-lic man who knows 'em,

That his thought is pa-tri-ot-ic,  
Would de-nounce 'em and ex-pose 'em;

an-ti-bood-le sen-ti-ment is strong.  
lock the ras-cals up where they be-long.

There's a pop-u-lar im-pres-sion,  
There's a pop-u-lar im-pres-sion,

Ed-i-  
That's in-



That he nev-er has a sen-ti-ment,  
That we're pro-dig-ies of hon-or,

— Not mo-ral-ly cor-rect,  
And we're par-a-gons of truth,

fy-ing in ef-fect,  
stilled in budding youth,

And that  
And our

He's con-tin-u-al-ly scorning,  
Is a con-stant in-spir-a-tion,

That's the pop-u-lar im-pres-sion,  
That's the pop-u-lar im-pres-sion,

lob-by-ists' sub-orn-ing,  
no-ble oc-cu-pa-tion.

But it's  
But it's

wrong. That's the pop - u - lar im-pres-sion, But it's wrong, wrong, wrong, That's the

wrong, That's the pop - u - lar im-pres-sion, But it's wrong, wrong, wrong, That's the

wrong,

pop - u - lar im - pres - sion, But it's wrong! That's the

pop - u - lar im - pres - sion, But it's wrong! That's the

That's the

That's the

CHORUS.

That's the

f

pop - u - lar im - pres - sion, But it's wrong, wrong, wrong, That's the

pop - u - lar im - pres - sion, But it's wrong, wrong, wrong, That's the

pop - u - lar im - pres - sion, But it's wrong, wrong, wrong, That's the

pop - u - lar im - pres - sion, But it's wrong, wrong, wrong, That's the

pop - u - lar im - pres - sion, But it's wrong, wrong, wrong, That's the

pop - u - lar im - pres - sion, But it's wrong! There's a

pop - u - lar im - pres - sion, But it's wrong!

pop - u - lar im - pres - sion, But it's wrong!

pop - u - lar im - pres - sion, But it's wrong!

pop - u - lar im - pres - sion, But it's wrong!

wrong. But it's wrong — But it's wrong! — But it's  
wrong. But it's wrong — But it's wrong! — But it's  
wrong! But it's wrong! But it's  
wrong! But it's wrong! But it's

wrong!  
wrong!  
wrong!  
wrong!

M.W.& SONS 7636 a

3484  
No 2.

# I Am So Fair.

Isadora, Tremolo, Staccato and Vascalla.

Lyric by  
S. M. BRENNER.

Music by  
JULIAN EDWARDS.

*Andante moderato.* ISADORA.

ISADORA. *f* *p*

I 'am so fair, That man - y a stare, I'm  
I am so fair, All un - a - ware, Hearts

well a - ware, A - dores me. Yet  
I en - snare, And rue them. They

lov - er's sighs, And gloom - y eyes, My pa - tience tries, It bores me.  
find no bliss, My an - swer's this, I'll be a sis - ter to — them.

*p*

M.W.&SONS 7636 b

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Ah! maid - ens meek and plain, My la -  
Ah! maid - ens plain of face, \_\_\_\_\_ Who

ment do not dis - dain, Come tell a beau - ty vain, Of wor - ship  
lack a mea - gre trace, Of sym - me - try, or grace, Or love in -

wea - ry, Pray tell me, is not there Sweet -  
spir - ed, Be - lieve my plaint, I beg, Al -

bliss in frow - sy hair, Some hid - den joy to wear Com - plex - ion  
though to you 'tis vague, It some - times is a plague To be ad -

## Andante sostenuto.

blear - y? I am so fair, Ah, woe is me! My  
mir - ed.

beau - ty's set me sigh - ing, From one un-wel - come sui - tor free, An -

oth - er comes a - try - ing. You sing - ers of roul - ades, Of  
VASCELLA.  
Can we be  
TREMOLLO, STACCATO. (2nd Verse only.)

charm - ing ser - e - nades, Your suit for - swear. Go,  
 wrong? She likes our song, She means to  
 heave your ten - der sighs, Go, turn your love-sick eyes. Else -  
 scoff. She packs us off! She means to  
 where! Else - where! Go, go else - where! *D.C.*  
 scoff. She packs us off! *pp* *D.C.*

*cresc.*



3490

## No 3.

## Said The Governor.

Isadora Pedrillo, Vascallo, Tremolo and Staccato.

Lyric by  
S. M. BRENNER.Music by  
JULIAN EDWARDS.

Allegretto. Pedro.

PEDRILLO. That your

Piano. *p* *f* *p*

pur - pose is quite hope - less la - dy, sure - ly you can  
wife, he said, her life would be with gold and ti - tles

see, There's an Eng - lish maid who thwarts you and she's  
crammed. But she an - swered, as the door up - on his

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fair as fair can be; "By my hal - i - dom she's  
no - ble nose she slammed, "Sir, I spurn your wealth and

beau - ti - ful and must be - long to me," Said the  
hon - ors, you can keep them and be damned!" To the

ISA.  
Said the Gov - er - nor! "By my hal - i - dom she's  
To the Gov - er - nor! "Sir, I spurn your wealth and

PEDRO.  
Gov - er - nor!  
Gov - er - nor!

VAS.  
Said the Gov - er - nor! "By my hal - i - dom she's  
To the Gov - er - nor! "Sir, I spurn your wealth and

TREMOLO.  
Said the Gov - er - nor! "By my hal - i - dom she's  
To the Gov - er - nor! "Sir, I spurn your wealth and

STACC.  
Said the Gov - er - nor! "By my hal - i - dom she's  
To the Gov - er - nor! "Sir, I spurn your wealth and



beau - ti - ful and must be - long to me,"  
hon - ors, you can keep them and be damned!"

Said the  
To the

beau - ti - ful and must be - long to me,"  
hon - ors, you can keep them and be damned!"

beau - ti - ful and must be - long to me,"  
hon - ors, you can keep them and be damned!"

Said the Gov - ern - or!  
To the Gov - ern - or!

Gov - ern - or!  
Gov - ern - or!

Now it seems this Eng - lish  
"Dar - ling, pray be not so

Said the Gov - ern - or!  
To the Gov - ern - or!

Said the Gov - ern - or!  
To the Gov - ern - or!

*f* *p*

PEDRO.

beau - ty has a tem - per ver - y hot, Yea, there nev - er was a  
rude," he said, "or we shall dis - a - gree, Two months grace I shall ap -

"mark - er" to the one that she has got, But in spite of that com -  
por - tion, to ac - cus - tom you to me, But the day the time e -

ISA.

PEDRO.

plete - ly, All in love up - on the spot, Fell the Gov - ern - or!  
laps - es, You can cal - cu - late to be Mrs. — Gov - ern - or!"

VAS.

TREMOLO.

Fell the  
Mrs. —

STACC.

Fell the Gov-ern-or! But in spite of that com-  
Mrs. — Gov-ern-or! But the day the time e -

But in spite of that com-  
But the day the time e -

Fell the Gov-ern-or! But in spite of that com-  
Mrs. — Gov-ern-or! But the day the time e -

Gov-ern-or! But in spite of that com-  
Gov-ern-or! But the day the time e -

plete - ly, all in love up - on the spot, Fell the Gov-ern-or! Fell the  
laps - es, you can cal - cu - late to be, Mrs. — Gov-ern-or! Mrs. —

plete - ly, all in love up - on the spot, Fell the Gov-ern-or! Fell the  
laps - es, you can cal - cu - late to be, Mrs. — Gov-ern-or! Mrs. —

plete - ly, all in love up - on the spot, Fell the Gov-ern-or! Fell the  
laps - es, you can cal - cu - late to be, Mrs. — Gov-ern-or! Mrs. —

plete - ly, all in love up - on the spot, Fell the Gov-ern-or! Fell the  
laps - es, you can cal - cu - late to be, Mrs. — Gov-ern-or! Mrs. —

Gov-ern-or! Fell the Gov - ern - or!  
Gov-ern-or! Mrs\_\_\_ Gov - ern - or!

Gov-ern-or! Fell the Gov - ern - or! As his  
Gov-ern-or! Mrs\_\_\_ Gov - ern - or!

Gov-ern-or! Fell the Gov - ern - or!  
Gov-ern-or! Mrs\_\_\_ Gov - ern - or!

Gov-ern-or! Fell the Gov - ern - or!  
Gov-ern-or! Mrs\_\_\_ Gov - ern - or!

*D.S.*

*tr*

*tr*

3489

## That's the Kind of Noble Savage That I Am.

No 4.

Tacoma and Chorus.

Lyric by  
S. M. BRENNER.Music by  
JULIAN EDWARDS.

**Misterioso.**

Piano. *p*

**TACOMA.**

If you've got a lit - tle job that needs at - ten - tion, In the  
If your la - dy love dis - dain - ful - ly re - jects you, I've a

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con - jur - ing, or nec - ro - manc - ing line, -  
po - tion that will win for you her smile; -

Kind - ly, heed me for a mo - ment while I men - tion, There's no  
If you've got a wealth - y un - cle who neg - lects you, I've a

tal - ent that's com - par - a - ble to mine. I can  
phil - tre that will draw him out in style. I've as -

weave a spell a - round a poor re - la - tion, That can  
sort - ed in - can - ta - tions by the doz - ens, And I've



make him clean for - get his fam' - ly tree, \_\_\_\_\_ I can  
 pro - phe - cies of fort - une by the score; \_\_\_\_\_ Come a -

charm a - way spring po - et's in - spir - a - tion, Make them  
 long and bring your aun - ties and your cous - ins, I can

simp - ly yearn prose writ - ers for to be \_\_\_\_\_  
 fix them with the thing they're look ing for. \_\_\_\_\_

I can work a sha - dy scheme for all there's in it, And pre -  
 I've a slid - ing scale of pri - ces that will please you, And my

serve the sto-ic si-lence of the clam; I'll close an-y kind of  
greet-ing is an ex-qui-site sa-laam. For I have no haugh-ty

*f* *mp*

*molto rit.*

con-tract on the min-ute, That's the kind of nob-le sav-age  
pride, with which to tease you, That's the kind of clev-er sav-age

*molto rit.* *colla voce.*

*Ben marcato e molto rit.*

that I am. I don't trou-ble you with frills, If you  
that I am. I don't scare a-way the snide, With a

*Ben marcato e molto rit.*

prompt-ly pay the bills, That's the kind of wil-y sav-age that I  
sim-u-lat-ed pride, That's the kind of wil-y sav-age that I

1

am.

*f*

Kind-ly re-col-lect He's the cir-cum-spect Sort of in-tel-lect of a

CHORUS.

Kind-ly re-col-lect He's the cir-cum-spect Sort of in-tel-lect of a

*f*

*f*

2

am.

clam, a clam. He don't scare a-way the snide, With a

clam, a clam. He don't scare a-way the snide, With a

Tempo I.

*ff*

The musical score is written for a vocal ensemble and piano. The key signature is one sharp (F#). The score is divided into two systems. The first system begins with a vocal line marked '1' and 'am.' (ad libitum). Below it, a vocal line with lyrics 'Kind-ly re-col-lect He's the cir-cum-spect Sort of in-tel-lect of a' is marked with a forte 'f' dynamic. A piano line with a forte 'f' dynamic provides accompaniment. The second system begins with a vocal line marked '2' and 'am.'. The lyrics continue: 'clam, a clam. He don't scare a-way the snide, With a'. The piano accompaniment includes a section marked 'Tempo I.' and 'ff' (fortissimo).

*rit.*

That's the kind of wil-y sav-age that I am.

sim-u-lat-ed pride.

sim-u-lat-ed pride.

*rit.* *p* *ppp*

*Presto.*

*ff Presto.*

The musical score is written for a voice and piano. The key signature has one sharp (F#). The vocal line begins with a melodic phrase in the first staff, marked *rit.* (ritardando). The lyrics "That's the kind of wil-y sav-age that I am." are written below the vocal staff. The piano accompaniment consists of two systems. The first system has four staves: two for the vocal line (treble and bass clef) and two for the piano (treble and bass clef). The piano part features a series of chords and single notes, with the lyrics "sim-u-lat-ed pride." written below the vocal staves. The second system continues the piano accompaniment, marked *rit.*, *p* (piano), and *ppp* (pianissimo). The tempo changes to *Presto.* (Presto) in the third system, which consists of two staves for the piano. The final system is marked *ff Presto.* (fortissimo Presto) and features a more complex piano accompaniment with many sixteenth notes and chords.

## Entrance of Governor.

No 5a

Chorus.

Lyric by  
S. M. BRENNER.Music by  
JULIAN EDWARDS.

*Allegretto.*

Piano.

*p* *f*

SOP. & ALTO.

TEN.

BASS.

CHORUS.

Pro -

Pro -

*f*

ces - sions great in re - gal state, May be a sight to bore you, Re -

ces - sions great in re - gal state, May be a sight to bore you, Re -

view - ing stands and loud, brass bands, Are things you may ab - hor too, But

view - ing stands and loud, brass bands, Are things you may ab - hor too, But

crowd a - round, let trump-ets sound, With ring - ing blast and blare - a, To

crowd a - round, let trump-ets sound, With ring - ing blast and blare - a, To

greet that might - y po - ten - tate, The Gov - er - nor of La Guay - ra, The

greet that might - y po - ten - tate, The Gov - er - nor of La Guay - ra, The

odd and fligh - ty, high and might - y Gov - er - nor of La

odd and fligh - ty, high and might - y Gov - er - nor of La

high and might - y

Guay - ra, The Gov - er - nor of La Guay - ra,

Guay - ra, The Gov - er - nor of La Guay - ra, La

La Guay - ra,

Guay - ra, La Guay - ra, La Guay - ra,

La Guay - ra, La Guay - ra,

3524  
No 5b

# Don Pascal de Mesquita.

Pascal and Chorus.

Lyric by  
S. M. BRENNER.

Music by  
JULIAN EDWARDS.

Piano.

PASCAL.

Of

em - i - nent men, you've heard them tell, In po - e - try, song and  
war - ri - or is a stir - ring sight, When clad in a u - ni -

prose, And some of the same, you re - mem - ber well, Whilst  
form, With glit - ter - ing sword and a plume so bright, And

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oth - ers your mind out - grows. But nev - er a name, can  
per - fect - ly pad - ded form. Lo - thar - i - os apt may

ev - er dream, To glo - ry like mine at - tain, The  
come and go, To man - y a maid - en's grief, They're

cal - cium light is a fit - ful gleam, Com - pared to my lus - trous brain. So I  
am - a - teurs all, so trite and slow, My conquests pass all be - lief. At a

*rit.*

**Allegretto.**

must de - clare, (For I'm well a - ware, That as conq' - ror great, I'm be -  
soci - al rout, As I strut a - bout, If I do not smile, All the

*p*

yond com - pare, That hist - ry's page, Will al - ways bear, In  
la - dies pout, I'm pop - u - lar, Be - yond a doubt, No

char - ac - ters bold, My name so fair, Don Pas - cal de Mes -  
haugh - ty beau - ty Would dare to flout, Don Pas - cal de Mes -

qui - ta I'm the great Don Pas - cal de Mes - qui - ta, de Mes -  
qui - ta So sa lute Don Pas - cal de Mes - qui - ta, de Mes -

qui - ta, de Mes - qui - ta! Em - u - late, Don Pas - cal de Mes -  
qui - ta, de Mes - qui - ta! Don't dis - pute, Don Pas - cal de - Mes -

qui - ta, The con - quer - or.  
qui - ta, So pop - u - lar!  
SOP. & ALTO.

CHORUS.

TEN.

BASS.

So we  
At a

So we  
At a

*f cresc.*

must de - clare, (For we're all a - ware, That as conq - 'ror great, He's be -  
so - cial rout, As he struts a - bout, If he does not smile, All the

must de - clare, (For we're all a - ware, That as conq - 'ror great, He's be -  
so - cial rout, As he struts a - bout, If he does not smile, All the

yond com-pare, That hist'rys page, Will al-ways bear, In char-ac-ters bold, His  
 la - dies pout, He's pop - u - lar Be - yond a doubt, No haughty beau-ty Would

yond com- pare, That hist'rys page, Will al-ways bear, In char-ac-ters bold, His  
 la - dies pout, He's pop - u - lar Be - yond a doubt, No haughty beau-ty Would

Don Pas-cal de Mes - qui - ta! Ah!

name so fair, He's the great Don Pas-cal de Mes -  
 dare to flout So - sa - lute

name so fair, He's the great Don Pas-cal de Mes -  
 dare to flout So - sa - lute

[illegible]

Pause 2<sup>nd</sup> time only.

qui - ta, The con - quer - or lar.  
So pop - u - lar.

qui - ta, The con - quer - or lar!  
So pop - u - lar!

qui - ta, The con - quer - or lar!  
So pop - u - lar!

*ff*

3488  
No 6.

# I've A Very Nasty Temper, So Beware.

Ruth and Chorus.

Lyric by  
S. M. BRENNER.

Music by  
JULIAN EDWARDS.

*Andante moderato.*

Piano. *f* *p*

Love ye the blush-ing maid with tim - id grac - es, Whose droop-ing  
rag - ing storm, the roll - ing thun - der? The sound-ing

eyes be - tray - her bash - ful fear? Go! Pay your  
crash of fierce and last - ing strife? Love ye the

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ur - gent court in oth - er plac - es, You'll find no  
shriek of wom - an's rage I won - der, If these ye

trace,, of tim - our - ous - ness here. No  
seek, come, make of me a wife. Mark

gen - tle mien have I, No shrink - ing charm, No ten - der, lan - guid sigh of  
well the fu - ture, or Too late re - pine, This is the pros - pect for a

shy a - larm. The com - pli - ments of sen - ti - men - tal clowns, I  
spouse of mine. The ful - some flat - ter - y of sigh - ing swains, For

meet — with most con - temptuous of laugh - ter, The  
 which — the av'rage girl thinks she's cre - a - ted, Is

woo - er of my smiles I pay with frowns, And some - times  
 non - sense which a strong - er mind dis - dains, They're apt to

Tempo di Valse.  
 he has found blows fol - low af - ter. Take heed, ye love - sick  
 leave my pres - ence bro - ken pat - ed.

swains; a warn - ing fair, I've a ver - y nas - ty tem - per, So be -



ware! Be - ware!

CHORUS.

Be - ware! Be - ware!

Be - ware! Be - ware!

*cresc.*

Tempo I.

So be-ware! Be - ware! Loveye the ware! Be-

*p* She's a ver - y nas - ty tem-per! Be - ware! -ware

*p* She's a ver - y nas - ty tem-per! Be - ware! -ware

*p* *f* *ff*

ware! Be - ware! Oh,

Oh, be - ware! Oh, be - ware!

Oh, be - ware! Oh, be - ware!

Be - ware!

Be - ware!

*ff*

3487  
No 7.

# Farewell, Fond Dreams of Love.

DUET.

Ruth and Dick.

Lyric by  
S. M. BRENNER.

Music by  
JULIAN EDWARDS.

Andante moderato.

RUTH.

Fare-well, fond

Piano.

*p* *fp* *p*

dreams of love's to mor-row, Un - wept, un - hon - ored and un

known; But one ref - uge in my -

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sor - row, Death, ig - no - ble and a - lone!

Dick outside.

A -

*un poco piu.*

Hark! an ech-o sweet re - sound - ing! Can it mean that

lone!

*cresc.*

*un poco rit.*

Hop's a - near?

*a tempo.*

How it sets my puls - es

A - near!

*un poco rit.*

bound-ing! Does it bid me hope or fear?

Hope or

*a tempo.*

Can it be a sig - nal - mys - tie,

fear!

*a tempo.*

Bid - ding me be brave, take heart?

Take heart! That

sil - ver voice is sure - ly thine, That makes the si - lence

A sign!  
like\_\_ a sign! Mys - te - rious one, art far\_\_ or

Ap - pear!  
near? Come, calm\_\_ my anx - ious heart, ap - pear!

That voice!

I know that voice! A sound like guid - ance from a\_

*accel.*

My\_ love!

bove! I come to res - cue thee, my\_ love!

Oh! My love! Tho' fate be -

Oh! My love!

*f*

## Allegro.

stern, and love be blind, The way to

Tho' fate be stern and love be blind, The way to

The first system of the musical score for 'Allegro.' It consists of three staves. The top staff is a vocal line in treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. It contains the lyrics 'stern, and love be blind, The way to'. The middle staff is another vocal line in treble clef, containing the lyrics 'Tho' fate be stern and love be blind, The way to'. The bottom staff is a piano accompaniment in grand staff (treble and bass clefs) with a key signature of two sharps and a 4/4 time signature. It features chords and moving lines in both hands.

thee I'll sure-ly find,— The way to thee, I'll sure-ly

thee I'll sure-ly find,— The way to thee, I'll sure-ly

The second system of the musical score. It continues the vocal and piano parts from the first system. The lyrics are 'thee I'll sure-ly find,— The way to thee, I'll sure-ly' on both the top and middle staves. The piano accompaniment continues with similar harmonic and melodic patterns.

find. Take cour-age then, have done with

find. Take cour-age then,

The third system of the musical score. The lyrics are 'find. Take cour-age then, have done with' on the top staff and 'find. Take cour-age then,' on the middle staff. The piano accompaniment concludes this system with sustained chords and a final melodic phrase.



fear, For light and hope and life are  
 have done with fear, For light and hope and life are

*ff*

here! Have done with fear, For hope and life, For hope and  
 here! Have done with fear, For hope and life, For hope and

*rit.*

life are here!  
 life are here!

3485  
No 8.

# The Heart Of A Sailor Is True.

Dick.

Lyric by  
S. M. BRENNER.

Music by  
JULIAN EDWARDS.

Moderato.

DICK.

Piano.

*f* *mp*

They  
They

say that a sail - or can nev - er be true, And  
say that of sail - ors the so - ber are few, And

that's but a say - ing, say I; For a  
that's but a say - ing, say I; For a

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mar-in-er's col-or is al-ways true blue, The blue of the sea and the  
mar-in-er's drinking 'tis time that you knew, Should ne'er cause his sweetheart to

sky. Heave ho! Heave ho! Heave ho!— There's a  
sigh! Heave ho! Heave ho! Heave ho!— For his

chance that he may, In his free-heart-ed way, Give the  
love is his boast, And she's al-ways his toast, And I

tongues of, the gos-sips a clue? But where-  
think that's quite pro-per, don't you? So where-

e'er he may roam, His sweet lassie at home, Can be -  
e'er he may sup, Why sweet lassie cheer up, And be -

*rit.*  
sure that what-ev - er he'll do, he'll do, For the  
sure that what-ev - er he'll do, he'll do, For the

heart of a sail - or is true. For the heart of a sail - or is  
heart of a sail - or is true. For the heart of a sail - or is

1 true. 2 true.

3485  
No 9.

71

# I Would Like a Frank Opinion.

Lyric by  
S. M. BRENNER.

Dick, Pascal and Ruth.

Music by  
JULIAN EDWARDS.

Allegro.

Piano.

DICK. %

I would like a frank o - pin-ion On this un-ex-pect-ed deal, He's ex-  
like a frank o - pin-ion In a caselike this you see, One is

*pp*

ceed - ing - ly pe - cu - liar, pe - cu - liar, this chap, For in -  
just - i - fied in think-ing, in think-ing, there's a plan, To en -

stead of be - ing an - gry, As I quite sup-posed he'd feel, Why he  
trap a man and maid-en, By this mag-na-nim - i - ty, I'll be

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RUTH.

real-ly does-nt seem to care a rap. I would  
ve - ry, ve - ry care-ful, I'm the man. I would

like a frank o - pin-ion, On this ve - ry odd af - fair, I am  
like a frank o - pin-ion, 'Tis a ve - ry awk-ward place, For a

ve - ry sure there's rea-son to sus - pect That there's  
man and maid and oh, my brain's a - whirl As I

treach-er - y a - round us, And I feel I must be - ware, So I'll  
re - al - ize the dan - ger, To the la - dy in the case, I'll be

use a deal of can - tion and re - flect.  
ve - ry, ve - ry care - ful I'm the girl.

DON PASCAL.

I would like a frank o - pin-ion, In my ve - ry clev - er lay, For I  
I will file my frank o - pin-ion, That the way they billed and cooed, Was to

see I've got this sen - ti - men - tal pair, All at  
me most ag - gra - va - ting and ab - surd, But to

sea to guess my mean-ing, And to use a ve - ry gay, Though a  
tell them my in - ten - tions, Would be im - po - lite and rude, I'll be

mod-ern-ized ex - press-ion, in the air.  
ve - ry, ve - ry fox - y, I'm a "bird"

RUTH.  
Now, wouldn't it puz-zle you? Is-n't it strange?

DICK.  
Now, wouldn't it puz-zle you? Is-n't it strange?

PASCAL.  
*ff* *p stacc.*

What does he mean to do? It's ve - ry pro - vok - ing, I

What does he mean to do? It's ve - ry pro - vok - ing, I

do, I They



hope that he's jok - ing, I hope that my hope comes true.

hope that he's jok - ing, I hope that my hope comes true. I would

Im

2  
true \_\_\_\_\_ It's ve - ry pro-vok - ing, I hope that he's jok - ing, I

true \_\_\_\_\_ It's ve - ry pro-vok - ing, I hope that he's jok - ing, I

They Im They

hope that my hope comes true. \_\_\_\_\_ It's ve - ry pro - vok - ing, I

hope that my hope comes true. \_\_\_\_\_ It's ve - ry pro - vok - ing, I

their They

hope that he's jok-ing, I hope, I hope, I hope, I hope, I hope, I  
hope that he's jok-ing, I hope, I hope, I hope, I hope, I hope, I  
hope that I'm jok-ing, They hope, they hope, they hope, they hope, they

hope, I hope that my hope comes  
hope! I hope my hope comes  
They hope, their hope comes

true!  
true!

## No 10.

## Finale I.

Lyric by  
S. M. BRENNER.

Music by  
JULIAN EDWARDS.

*Allegretto.*

Piano. *f*

CHORUS.

Ring out the mer - ry wed - ding bells, The feast pre -

Ring out the mer - ry wed - ding bells, The feast pre -

*ff*

pare, A ce - re - mo - ny it fore - tells, Sur - pass - ing

pare, A. ce - re - mo - ny it fore - tells, Sur - pass - ing

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fair. Let voi-ces greet the bride to be, With glad ac -

fair. Let voi-ces greet the bride to be, With glad ac -

claim, Though made a bride un-wil-ling-ly, It's all the same. Ring

claim, Though made a bride un-wil-ling-ly, It's all the same. Ring

out the mer-ry wed - ding bells, The feast pre - pare, A

out the mer-ry wed - ding bells, The feast pre - pare, A

ce - re - mo - ny it fore - tells, Sur - pass - ing fair. Ring out the

ce - re - mo - ny it fore - tells, Sur - pass - ing fair. Ring out the

mer - ry wed - ding bells, The feast pre - pare, Ring out the mer - ry

mer - ry wed - ding bells, The feast pre - pare, Ring out the mer - ry

wed - ding bells, Ring out, Ring out, the wed - ding bells.

wed - ding bells, Ring out, Ring out, the wed - ding bells.

The musical score is written for voice and piano. It consists of six systems of music. The first system has three staves: two vocal staves (treble and bass clef) and one piano accompaniment staff (grand staff). The second system has two staves: a vocal staff (treble clef) and a piano accompaniment staff (grand staff). The third system has three staves: two vocal staves and one piano accompaniment staff. The fourth system has two staves: a vocal staff and a piano accompaniment staff. The fifth system has three staves: two vocal staves and one piano accompaniment staff. The sixth system has two staves: a vocal staff and a piano accompaniment staff. The key signature is B-flat major (two flats). The time signature is 4/4. The lyrics are: 'ce - re - mo - ny it fore - tells, Sur - pass - ing fair. Ring out the', 'mer - ry wed - ding bells, The feast pre - pare, Ring out the mer - ry', and 'wed - ding bells, Ring out, Ring out, the wed - ding bells.'.

## ISADORA.

*un poco mosso.*

Have you re-solved be-yond all plead - ing? Is there no chance to still be

The first system of the musical score for 'ISADORA.' features a vocal line in G major (one flat) and 4/4 time. The tempo is marked 'un poco mosso.' The lyrics are 'Have you re-solved be-yond all plead - ing? Is there no chance to still be'. The piano accompaniment consists of a right hand with chords and a left hand with a simple bass line. Dynamics include piano (p) and forte (f).

free? Heed then this time-ly in-ter - ced - ing, Ruth is no

The second system continues the vocal line with the lyrics 'free? Heed then this time-ly in-ter - ced - ing, Ruth is no'. The piano accompaniment continues with similar harmonic support. Dynamics include forte (f) and piano (p).

fit - tingmate for thee. She can-not grace your proud po - si -

The third system continues the vocal line with the lyrics 'fit - tingmate for thee. She can-not grace your proud po - si -'. The piano accompaniment continues with similar harmonic support. Dynamics include forte (f).

tion. See, I am born to what I seek.

The fourth system concludes the vocal line with the lyrics 'tion. See, I am born to what I seek.' The piano accompaniment continues with similar harmonic support. Dynamics include forte (f).

I can com - mand by in - tu - i - tion,

She can't com - mand a pound a week.

*a tempo.*

CHORUS.

Have you re - solved be - yond all plead - ing? Is there no

Have you re - solved be - yond all plead - ing? Is there no

*f a tempo.*

chance to still be free? Heed then this time - ly in - ter -

chance to still be free? Heed then this time - ly in - ter -

The first system of the musical score consists of two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of three flats (B-flat, E-flat, A-flat). The piano accompaniment is in bass clef. The lyrics are: "chance to still be free? Heed then this time - ly in - ter -".

ceed - ing, Ruth is no fit - ting mate for thee.

ceed - ing, Ruth is no fit - ting mate for thee.

The second system of the musical score continues the vocal and piano parts. The lyrics are: "ceed - ing, Ruth is no fit - ting mate for thee.".

ISA.

Hence, with my pride of birth pre - ten - cy! Love

The third system of the musical score begins with the vocal part. The lyrics are: "Hence, with my pride of birth pre - ten - cy! Love".



*rit.*

me, wed me, Your Ex - cel - len - cy!

*rit.*

*a tempo.*

See how she pleads, all un - pre - ten - cy! Love

See how she pleads, all un - pre - ten - cy! Love

*f a tempo.*

DON PASCAL.

Now I

*rit.*

her, wed her, Your Ex - cel - len - cy.

her, wed her, Your Ex - cel - len - cy.

*rit.*

Meno mosso.

vow, by my du - ty, I trow, this is fun - ny, A

la - dy with beau - ty, a la - dy with mon - ey, A

la - dy with suit - ors to count by the score. My

heart and my hand is a - beg - ging me for. Don - na

Is - a - do - ra, pri-thee rise, Your love for me for - get ——— For I

can - not mar - ry with thee, Which I tear - ful - ly re - gret. Then per -

mit me, haugh-ty beau-ty; As your cus - tom - a - ry due, Though for

me an awk-ward du - ty, To a sis - broth - er be to

you.

Then per - mit him, haugh-ty beau-ty, as your cus - tom - a - ry

Then per - mit him, haugh-ty beau-ty, as your cus - tom - a - ry

due, Though for him an awk-ward du - ty, To a broth-er be to you.

due, Though for him an awk-ward du - ty, To a broth-er be to you.

*Meno mosso.*  
PASCAL.

For I love this lit - tle la - dy, Though it's doubt-less ve - ry true,

That her tem-per — is - nt sha - dy, And she's some-thing of a shrew. Yet I'm

sure she can — be — ten - der, And a lit - tle plan I've — laid, That I'm

ISADORA.  
pos - i - tive — will — ren - der, her A ve-ry gen - tle maid. A

gen - tle maid in - deed? Your love has blind - ed you, Yet

you're not blam-a - ble, She is a shrew. A hate-ful ter-ma-gant,

PASCAL. (*Spoken.*) Untamable? Madame you're bold. The Lady's tamed,  
and quite un-tam - a - ble.

regenerate, behold!

RUTH.  
Oh,

Andante.

sir, my heart is filled with great e - mo - tion, My debt I'll glad-ly pay with deep de-

vo - tion, Sor-row flies \_\_\_\_\_ and leaves but glad - ness, Hap - pi -

ness \_\_\_\_\_ in-stead of sad-ness. To my heart your kind - ness

(To DICK)

seems a heal-ing lo - tion, That's a ve - ry di - plo -

To PASCAL

ma - tic sort of no - tion, So for - give me.

CHORUS & PRINCIPALS.

To her heart your kind - ness.

To her heart your kind - ness.

Oh,

seems a heal-ing lo - tion, That's a ve - ry di - plo - ma - tic sort of no - tion.

seems a heal-ing lo - tion, That's a ve - ry di - plo - ma - tic sort of no - tion.

The musical score is written for a vocal ensemble (Chorus & Principals) and piano accompaniment. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The score is divided into two systems. The first system features a vocal line with the lyrics 'ma - tic sort of no - tion, So for - give me.' and a piano accompaniment. The second system features a vocal line with the lyrics 'To her heart your kind - ness.' and a piano accompaniment. The score includes a dedication 'To PASCAL' and a publisher's mark 'M.W.& SONS 7636 /'.



Sir! pray you be-hold my deep con - tri - tion, My grat-i - tude shall know no in - ter -

mis - sion. This re - lease from prospect hate - ful, Makes this

mo - ment sweet-ly fate-ful, So for - give my cold and

haught-y dis - po - si - tion, While I'm plead - ing in this

humb-ly meek po-si-tion, so for-give me!

So for-give her cold and

So for-give her cold and

haught-y dis-po-si-tion, While she's plead-ing in that humb-ly meek po-

haught-y dis-po-si-tion, While she's plead-ing in that humb-ly meek po-

STB

RUTH.

ISA. *p* Can I be - lieve my eyes? This

CARITA. Can we be-lieve our eyes?

DICK.

PED. Can we be-lieve our eyes?

VAS. Can we be-lieve our eyes? This is a great sur -

PAS. Your

TREM. Can we be-lieve our eyes?

STACC.

TACOMA. Can we be-lieve our eyes? This is a great sur -

CHORUS. si - tion. *pp* Can we be-lieve our eyes?

si - tion. *pp* Can we be-lieve our eyes?

*pp*



deep con - tri - tion.

not to be blamed. Can I be-lieve my

We're to be blamed.

lieve their eyes, This is a great sur - prise, They're

to be - blamed, We must con - ceal our

to be blamed, We must con - ceal our

dan - ger, We must con - ceal our

to be blamed, We must con - ceal our

to be blamed, We must con - ceal our

to be blamed, We must con - ceal our

to be blamed, We must con - ceal our

We're to be blamed.

We're to be blamed. This

This re - lease from pros - pect hate - ful,  
 eyes? This is a great sur -  
 We're  
 to be blamed. They can't con -  
 fears, it cer - tain - ly ap - pears the la - dy's tamed, It  
 fears, it cer - tain - ly ap - pears the la - dy's tamed, It  
 fears, it cer - tain - ly ap - pears the la - dy's tamed, It  
 fears, it cer - tain - ly ap - pears the la - dy's tamed, It  
 fears, it cer - tain - ly ap - pears the la - dy's tamed, It  
 We're  
 is a great

makes the mo - ments fate - ful.

prise, I must con - ceal my

to be blamed, We must con - ceal our

ceal their fears, It cer - tain - ly ap -

cer - tain - ly ap - pears the la - dy's tamed, The

cer - tain - ly ap - pears the la - dy's tamed, The

cer - tain - ly ap - pears the la - dy's tamed, The

cer - tain - ly ap - pears the la - dy's tamed, The

cer - tain - ly ap - pears the la - dy's tamed, The

to be blamed, We must con - ceal our

sur - prise, We must con - ceal our

to be blamed, We must con - ceal our

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si - tion Pray, for- give! Ah, I

tamed, the la- dy's tamed

tamed, To our sur - prise

tamed, To their sur-prise, to their sur-prise the

tamed, the

tamed, the

tamed, this is a great sur-prise, To their sur-prise the

tamed, To our sur - prise

tamed, To our sur - prise

*pp*

*pp*

*pp*

*p*

*un poco rit.*

pray you, pray you for - give me! While thus I plead,

To my sur-prise the la-dy's tamed tamed. *pp* To our sur-

the la-dy's tamed To our sur-

la - dy's tamed. *pp* To our sur-

la - dy's tamed. *pp* To our sur-

la - dy's tamed. *pp* To our sur-

To our sur-

To our sur-

To our sur-

To our sur-

la - - dy's tamed. *pp* To our sur-

The la- dy's tamed. To our sur-

The la- dy's tamed. To our sur-

*pp*

*accel.*

*p*

So humbly plead, My cold and haughty dis - po - si - tion

prise the la - dy's tamed. Can I be - lieve my

prise the la - dy's tamed. Can we be - lieve our

prise the la - dy's tamed. It cer - tain - ly ap - pears the la - dy's

prise the la - dy's tamed. The la - dy's

prise the la - dy's tamed. To our sur - prise the la - dy's

prise the la - dy's tamed. She's

prise the la - dy's tamed. She's

prise the la - dy's tamed. She's

prise the la - dy's tamed. The la - dy's

prise the la - dy's tamed.

prise the la - dy's tamed.

*accel.*

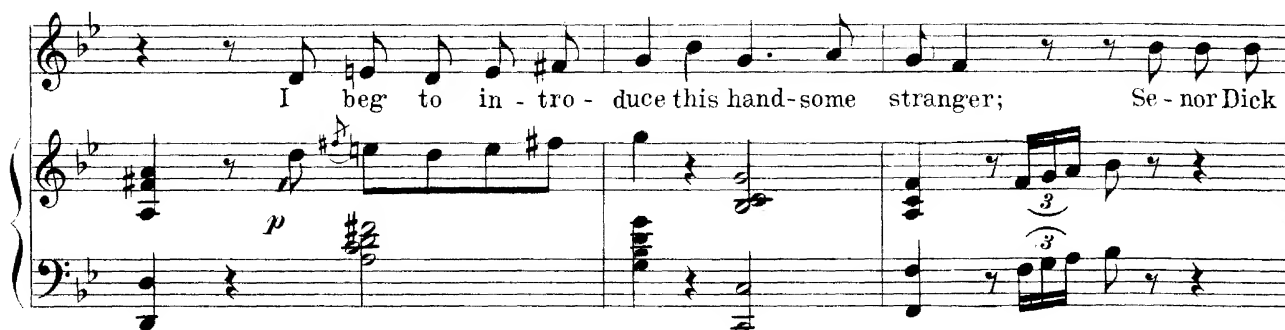
*f* pray, for - give! \_\_\_\_\_  
*ppp*  
eyes, she's tamed. \_\_\_\_\_  
*f* eyes, she's tamed. \_\_\_\_\_  
*ppp*  
tamed, she's tamed. \_\_\_\_\_  
*f* tamed, she's tamed. \_\_\_\_\_  
*ppp*  
tamed, she's tamed. \_\_\_\_\_  
*f* tamed, she's tamed. \_\_\_\_\_  
*ppp*  
tamed, she's tamed. \_\_\_\_\_  
*f* tamed, she's tamed. \_\_\_\_\_  
*ppp*  
tamed, she's tamed. \_\_\_\_\_  
*f* tamed, she's tamed. \_\_\_\_\_  
*ppp*  
She's tamed. \_\_\_\_\_  
*ppp*  
She's tamed. \_\_\_\_\_  
*ppp*

*rit.*


The se - cret I will loose,



I beg to in - tro - duce this hand - some stranger; Se - nor Dick



King - sley, much esteemed by me, Of - fi - cial Tam - er of my Bride to



be .

CHORUS.

Se - nor Dick Kingsley, we salaam to thee, Of - fi - cal Tam - er

Se - nor Dick Kingsley, we salaam to thee, Of - fi - cal Tam - er



DICK.

Tam - er?

of the Bride to be.

of the Bride to be.

Allegro.

RUTH.

TACOMA.

Ah! this then is your plan, your

Of - fi - cial Tam - er.

act mag - na - ni - mous, vile pa - ro - dy of man is low

Meno mosso.

and in - fa - mous . Take heed,

take heed, a warn-ing fair, I've a ve - ry nas - ty tem-per,

so be - ware! Be - ware!

Be - ware, be - ware .

Be - ware, be - ware .

*cresc.*

I've a ve - ry nas - ty tem-per, So be - ware, be - ware!

She's a ve - ry nas - ty tem-per, be - ware!

She's a ve - ry nas - ty tem-per, be - ware!

The musical score consists of four staves. The top staff is a vocal line with lyrics. The second and third staves are also vocal lines, with the third staff having lyrics. The bottom staff is a piano accompaniment. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. The music features a mix of eighth and quarter notes, with some rests.

DICK.

Sweet-heart be pa - tient and leave all to me,

The musical score consists of two staves. The top staff is a vocal line with lyrics. The bottom staff is a piano accompaniment. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. The music features a mix of eighth and quarter notes, with some rests.

Curb well your an - ger, an es - cape I see.

The musical score consists of two staves. The top staff is a vocal line with lyrics. The bottom staff is a piano accompaniment. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. The music features a mix of eighth and quarter notes, with some rests.



Moderato.

Your Ex-cel-len-cy, I ac-cept this odd po-si-tion,

DON PAS.

But I de-mand you grant me one con-di-tion. The

la-dy's tem-per is quite bad, Your task to tame it, Is

quite an en-ter-prise, my lad, If your pro-vi-so's not too

sad, Why, please to name it.

DICK.

If I maydare to have a pride, In such an hum-ble sta-tion, It

rests, I'll state, up-on my great Pro-fes-sio-nal re-pu-ta-tion, And

so to keep my re-cord clear, From fail-ure's blight-ing tok-en, You

*rit.*

must de - lay the wed - ding day, Un - til her tem - per's bro - ken. Till

*rit.* *ff*

*Largamente.*

I shall say, in of - fi - cial way, 'Tis per - ma - nent - ly

*Don Pas.*

brok - en, Till I shall say, in of - fi - cial way, 'Tis per - ma - nent - ly broken. Well

Yes, grant the stay, 'till he shall say, 'Tis per - ma - nent - ly broken.

Yes, grant the stay, till he shall say, 'Tis per - ma - nent - ly broken.

*ff*

## Allegretto.

that is rath - er hard on me, And fills my heart with

*p*

gloom, That I a sigh-ing swain must be, In - stead of hap - py

groom. But I'll o - bey 'tis as you say, and sad am I to

own it, So friends, the hap - py wed - ding day, we simp - ly must post -

poned it.

Don't ring the mer-ry wed-ding bells, don't spread the

Don't ring the mer-ry wed-ding bells, don't spread the

feast, The joy their wont-ed pres-ence tells, ab-rupt-ly

feast, The joy their wont-ed pres-ence tells, ab-rupt-ly

ceased. Leaves us no rea-son to make glad, Oh, sad to

ceased. Leaves us no rea-son to make glad, Oh, sad to

The musical score is written for a vocal part and a piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The score is divided into six systems, each containing a vocal line and a piano line. The lyrics are written below the vocal line. The piano accompaniment features a steady bass line and a more active treble line with various chords and melodic fragments.

say, They have postponed(Ah, 'tis to bad,)They have post-poned the wed-ding

say, They have postponed(Ah, 'tis to bad,)They have post-poned the wed-ding

*rit.* DON PAS.  
day. Still I'm the great Don Pas-cal de Mes-qui-ta, de Mes-qui-ta, de Mes-

*rit.*

qui-ta! Em-u-late Don Pas-cal de Mes-qui-ta So— pop-u-

lar.

He's the great Don Pas - cal de Mes - qui - ta, de Mes -

He's the great Don Pas - cal de Mes - qui - ta, de Mes -

qui - ta; de Mes - qui - ta! Em - u - late Don Pas - cal de Mes -

qui - ta, de Mes - qui - ta! Em - u - late Don Pas - cal de Mes -

qui - ta, Don - Pas - cal de Mes - qui - ta, de Mes - qui - ta, Don -

qui - ta, Don - Pas - cal de Mes - qui - ta, de Mes - qui - ta, Don -

*accel.*

Musical score for the first system, featuring vocal and piano parts. The vocal parts (soprano and alto) sing the lyrics "Pas - cal de Mes - qui - ta, So pop -". The piano accompaniment consists of chords and single notes in the right and left hands.

Musical score for the second system, featuring vocal and piano parts. The vocal parts sing the lyrics "u - lar!". The piano accompaniment continues with chords and single notes.

Musical score for the third system, featuring piano accompaniment. The right hand plays a melodic line with eighth notes, and the left hand plays a bass line. A forte (*ff*) dynamic marking is present.

Musical score for the fourth system, featuring piano accompaniment. The right hand plays a melodic line with eighth notes, and the left hand plays a bass line.

Musical score for the fifth system, featuring piano accompaniment. The right hand plays a melodic line with eighth notes, and the left hand plays a bass line. A *sffz* (sforzando) dynamic marking is present.



3526  
No 11.

115  
The Musical Bullfrogs.

Tacoma and Chorus.

Lyric by  
S. M. BRENNER.

Music by  
JULIAN EDWARDS.

Moderato.

Piano.

*f*

*un poco rit.*

The musical score is written for piano in 4/4 time, featuring a key signature of one flat (B-flat). It consists of five systems of music. The first system begins with a 'Moderato' tempo marking and a piano dynamic. The notation includes a variety of chords, some with triplets, and melodic lines in both the treble and bass staves. The final system concludes with a 'un poco rit.' (a little slower) marking and a key signature change to two sharps (F# and C#).

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The moon shone bright one sum-mer night,  
down some vale, a night-in-gale,

Out on the gloom-y marsh.  
War-bled its song so bold.

TEN. *pp*  
Moon shone bright, Sum-mer night,  
Down some vale, Night-in-gale,

BASS.

CHORUS.

The si-lence broke, a voice a-woke.  
And strange to see, the mel-o-dee

Out on the gloom-y marsh.  
War-bled its song so bold.

Solemn and deep and harsh.  
Made each frog's blood run cold.

*pp*  
Si - lence broke, Voice a - woke,  
Strangeto see, - Mel - o - dee,

*pp*

TACOMA.

'Twas the voice of the might-y, bull - frog king, Which his  
And with one ac-cord ev'-ry frog con-curred As they

Sol-emn and deep and harsh.  
Made each frog's blood run cold.

*cresc.*

sub - jects were quick - ly an - swer - ing, As the mu - si - cal bull - frogs  
sniffed with scorn at the sound they'd heard. What a hor - ri - bly un -

came to sing, Burr - pit - y - burp Burp! Burp! For each  
mu - si - cal bird! Burr - pit - y - burp Burp! Burp! Now this

em - u - lous song - ster did as - pire, To sing dou - ble - bass in the  
in - ci - dent may seem odd to you, But you must a - gree that 'tis

bull - frog choir, So they sang and sang and they nev - er seemed to tire.  
oft - en true, These things all de - pend on the point of view.

Burr - pit-y burp! Burp! — Burp — pity burp! Burp! — For each  
 Burr - pit-y burp! Burp! — Burp — pit-y burp! Burp! — Now this

For each  
 Now this

*p*

em-u-lous song-ster did — as — pire To sing dou-ble-bass in the  
 in-ci-dent may seem odd — to — you, But you must a — gree that'tis

song — ster did as — pire, To sing in the bull frog  
 in — ci — dent seems odd. You must a gree 'tis

*cresc.* *cresc.*

bull - frog choir, So they sang and sang, And they never seemed to tire. Burp - pit-y burp!  
 oft - en true, These things all de - pend on the point of view. Burp - pit-y burp!

choir. So they sang and sang, And they never seemed to tire.  
 true. These things all de - pend on the point of view.

*p*

Burp! Burp - pit-y burp Burp! A Burp!  
 Burp! Burp - pit-y burp Burp! A Burp!

Burp!  
 Burp!

Burp!  
 Burp!

Burp!  
 Burp!

*D.C.* *ff*

# Nº 12. A Musical Lover I'd Be.

Septette.

Don Pascal, Pedrillo, Vascalla, Tremolo, Staccato, Tacoma and Dick.

Lyric by  
S. M. BRENNER.Music by  
JULIAN EDWARDS.

Allegretto.

Piano. *mf*

The piano introduction is in 3/4 time, key of D major. It features a treble and bass staff. The treble staff has a melodic line with eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment with chords and single notes. The tempo is marked 'Allegretto' and the dynamic is 'mf'.

DICK.

I tim-id-ly draw

This system shows the vocal line for Dick and the piano accompaniment. The vocal line is in the treble clef, starting with a rest followed by the lyrics 'I tim-id-ly draw'. The piano accompaniment is in the bass clef, featuring a steady eighth-note pattern. Dynamics include 'f' and 'mp'.

near, \_\_\_\_\_ To make my rap-ture clear, \_\_\_\_\_

This system continues the vocal line and piano accompaniment. The vocal line has a rest followed by the lyrics 'To make my rap-ture clear,'. The piano accompaniment continues with the same eighth-note pattern. Dynamics include 'f' and 'mp'.

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And charm my loved one's ear, With sounds like these, sweet

chords like these.

DON PASCAL.

You'd think all Bed-lam loose, It real - ly beats the

deuce, The best I can pro - duce, Are sounds like these, Dis-cords like

these. Oh, a

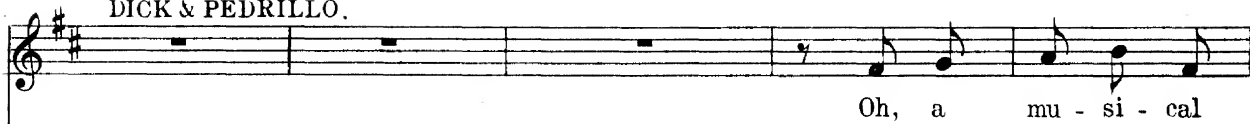
*Piu mosso.*  
mu - si - cal lov - er I'd be, Tra, la, la, la, la, I'd a

*Piu mosso.*

maid, Tra, la, la, la, la, Se - re - nade, Tra, la, la, la, la, And I'm

sure she'd sur - ren - der to me, Tra, la, la, la, la, If I

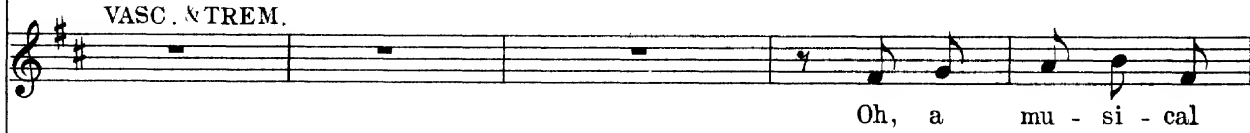
DICK &amp; PEDRILLO.



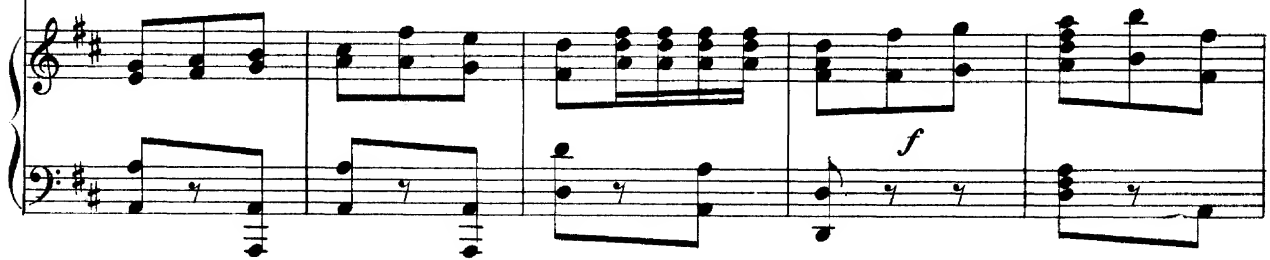
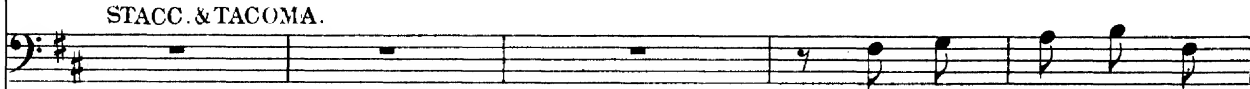
DON PASCAL.



VASC. &amp; TREM.



STACC. &amp; TACOMA.



ade, Tra, la, la, la, la, And I'm sure she'd sur - ren - der to me, Tra, la, la, la,

ade, Tra, la, la, la, la, And I'm sure she'd sur - ren - der to me, Tra, la, la, la,

ade, Tra, la, la, la, la, And I'm sure she'd sur - ren - der to me, Tra, la, la, la,

## Tempo I.

la, If I ev - er should learn the gui - tar.

la, If I ev - er should learn the gui - tar.

la, If I ev - er should learn the gui - tar.

DICK.

Ro - man - tic quite, it seems \_\_\_\_\_ To wake her from her

*p*

dreams \_\_\_\_\_ To greet the pale moon - beams, \_\_\_\_\_ With

sounds like these, Sweet \_\_\_\_\_ chords like these.

*cresc.*

De -

*f*

spite the pains I take, My mel - o - dy will break, She's

*p*

much more apt to wake, At sounds like these, Discords like these.

DICK & PEDRILLO. *ff*

Oh, a

DON PASCAL. *ff*

Oh, a

VASC & TREM. *ff*

Oh, a

STACC. & TACOMA. *ff*

*f* *rit.*

*Piu mosso.*

mu - si - cal lov - er, I'd be, Tra, la, la, la, la, I'd a

mu - si - cal lov - er, I'd be, Tra, la, la, la, la, I'd a

mu - si - cal lov - er, I'd be, Tra, la, la, la, la, I'd a

maid, tra, la, la, la, la, Ser - en - ade, tra, la, la, la, la, And I'm

maid, tra, la, la, la, la, Ser - en - ade, tra, la, la, la, la, And I'm

maid, tra, la, la, la, la, Ser - en - ade, tra, la, la, la, la, And I'm

sure she'd sur - ren - der to me, tra, la, la, la, la, If I

sure she'd sur - ren - der to me, tra, la, la, la, la, If I

sure she'd sur - ren - der to me, tra, la, la, la, la, If I

ev - er should learn the gui - tar, tra, la, la, la, la,

ev - er should learn the gui - tar, tra, la, la, la, la, tra, la,

ev - er should learn the gui - tar, tra, la, la, la, la,

ppp

pp



*ppp*

Pling, pling, pling, pling, pling, pling, pling, pling,

la, la, la, la, la, la, la, tra, la, la, la, la, la, la, la, tra, la, la, la,

Pling, pling, pling, pling, pling, pling, pling, pling,

pling, pling, pling, pling, pling, pling, pling, pling,

la, la, la, la, tra, la, la, la, la, la, la, la, la, la, la, la, la, la,

pling, pling, pling, pling, pling, pling, pling, pling,

pling, pling, pling, pling, pling, pling, pling, pling, pling, pling,

la, tra, la, la, la, la, la, la, la, la, la, la, la, pling, pling,

pling, pling, pling, pling, pling, pling, pling, pling, pling, pling,

The first system consists of four staves. The top two staves are vocal parts in treble clef, and the bottom two are piano accompaniment in treble and bass clef. The key signature is D major (two sharps). The vocal parts feature a melody of eighth and quarter notes, with lyrics 'pling, pling, pling, pling, pling, pling, pling, pling, pling, pling,' and 'la, tra, la, la, la, la, la, la, la, la, la, la, la, pling, pling,'. The piano accompaniment provides a rhythmic foundation with chords and single notes.

*ff* pling, pling, pling, pling, pling, pling, pling, pling, pling, pling, *ppp*

*ff* pling, pling, pling, pling, pling, pling, pling, pling, pling, pling, *ppp*

*ff* pling, pling, pling, pling, pling, pling, pling, pling, pling, pling, *ppp*

*ff* pling, pling, pling, pling, pling, pling, pling, pling, pling, pling, *ppp*

The second system continues the musical piece with four staves. It includes dynamic markings: *ff* (fortissimo) and *ppp* (pianissimo). The vocal parts and piano accompaniment maintain the same melodic and rhythmic patterns as the first system, with the piano part featuring chords and single notes.

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# The Land Of The Brave And The Home Of The Free.

## No 12b.

Lyric by  
S. M. BRENNER.

SONG.  
Pascal.

Music by  
JULIAN EDWARDS.

*Allegretto.*

PASCAL.

I have heard of a na - tion far  
is not the same in this

Piano.

*f* *p*

o - ver the sea, Called the land of the brave and the  
land of my birth, Which I've al - ways con - sid - ered the

home of the free, Where the rul - er is cho - sen by  
great - est on earth, Here, an or - gan - ized graft seems to

pop - u - lar vote, And the chance of a Pop - u - list's  
be in full sway, And the tax - pay - ing pub - lic has

ver - y re - mote. There they measure a man by his deeds and his brain, And by  
noth - ing to say. Dai - ly, crowd to the straps of our trol - ley cars cling, But they

worth and not brib - ing am - bi - tions at - tain, No cod - fish a - ris - to - crats  
nev - er would stand such an ar - ro - gant thing, When you ask for a trans - fer there is

ev - er can be, In that beau - ti - ful, boun - ti - ful land of the free.  
no re - par - tee, In that beau - ti - ful, boun - ti - ful land of the free. You

## Tempo di Valse.

Peo - ple are proper and hon - est and square, Things that an -  
hav - en't a Pres - i - dent wait - ing to spring, Sim - pli - fied

noy us can not hap - pen there; Noth - ing goes wrong in the  
spell - ing, ri - dic - u - lous thing! What, turn down old Web - ster? Well,

small - est de - gree, In the land of the brave and the home of the  
that could - n't be, In the land of the brave and the home of the

free.  
free. But it

## No 13.

## A Moment To Scheme.

DUET.

Carita and Pedrillo.

Lyric by  
S. M. BRENNER.Music by  
JULIAN EDWARDS.

Vivace. CARITA. A

Piano

mo-ment to scheme, A mo-ment to act, A mo-ment of ap - pre -

hen - sion.

PED.

No mo-ment to dream, A mo-ment for tact, A

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No mo-ment to pout, A mo-ment to fear, A

moment for quick in - ten - tion.

*f*

*p*

mo - ments de - li - cious bliss \_\_\_\_\_

A mo - ment, no doubt \_\_\_\_\_ A

mo - ment of cheer, When you give your sweet-heart her first kiss.

*ff*



You kiss her like that,                      And you kiss her like this,                      But

*p*                      *ff*                      *p*

how \_\_\_\_\_ can you tell \_\_\_\_\_ if it is \_\_\_\_\_ her first kiss?

*ff*

You kiss her like that,                      And you kiss her like this,                      But

*p*                      *ff*                      *p*

*rit.*

how can you tell if it is her first kiss?

*rit.* *ff*

Tempo I.

*f* A

mo-ment re - plete, with mo-ment of dread, A mo-ment of in - de -

*f*

No mo-ment that's sweet, A mo-ment in-stead, A mo-ment of dark sus-  
ci - sion.

pi - cion.

A mo-ment all fraught With mo-ment-ous woe, A

A mo-ment's said thought, — You  
mo-ment of doubt - ful bliss.

nev - er can know, If it real - ly is her first kiss.

The first system of the musical score, measures 1-4. It features a vocal line in treble clef with a key signature of one sharp (F#) and a piano accompaniment in grand staff. The piano part consists of chords in the right hand and single notes in the left hand. A forte (ff) dynamic marking is present in the final measure of the piano part.

You kiss her like that, And you kiss her like this, But

The second system of the musical score, measures 5-8. It continues the vocal and piano parts. The piano part includes dynamic markings of piano (p) and fortissimo (ff) across the measures.

how \_\_\_\_\_ can you tell, \_\_\_\_\_ if it is \_\_\_\_\_ her first kiss? \_\_\_\_\_

The third system of the musical score, measures 9-12. It concludes the vocal and piano parts. The piano part ends with a fortissimo (ff) dynamic marking in the final measure.

You kiss her like that, And you kiss her like this, But

*p* *ff* *p*

*rit.*  
how can you tell if it is her first kiss?

*rit.* *ff* 5

DANCE.  
*ff*

1 2

# She Sighs In Vain.

No 14.

Chorus of Girls.

Lyric by  
S. M. BRENNER.

Music by  
JULIAN EDWARDS.

Andante.

SOP.

Oh, wond'rous cir-cum-stance to  
Oh, gloomy sight! can such things

ALTO.

Piano. *mf*

see! A lov - ing wom - an far from plain, Of  
be? A beau-teous la - dy all for - lorn, Un -

wealth and birth of high de - gree, She  
hap - py and dis - traught is she, And

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sighs for love, and sighs. in vain, Ah, me! Ah, —  
so we sigh and so we mourn, Ah, me! Ah, —

me! She sighs for love, and sighs in vain, — Ah,  
me! And so we sigh, and so we mourn, — Ah,

*rall.*  
me! Ah, me!  
me! Ah, me!

*rall.* *mf*

3525  
No 15

# The Pigeon and the Weathercock.

Isidora and Chorus.

Lyric by  
S. M. BRENNER.

Music by  
JULIAN EDWARDS.

*Allegretto non troppo.*

ISIDORA.

Piano.

ISA.

On the roof of a lit - tle red school-house, Perched a  
Now there hap - pened a ter - ri - ble hail - storm, That broke

weath-er-cock gild - ed and fair, And a nice lit - tle la - dy - like  
all - the re - cords to date, And the things that it did to that

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pig - eon, Fell — deep - ly in love — with him there. She would  
 school-house, are — aw - ful - ly sad — to re - late. It peeled

twit - ter and chirp at him gai - ly As she  
 all the guilt off — the weath - er - cock And it

build-ed her neat lit - tle nest, — And when he would turn to her  
 twist-ed his proud me - tal neck, — It tied up his legs in a

stiff - ly, Why, — A sigh a - gi - ta - ted her breast. Then she  
 bow - knot, And — left him quite a pit - i - ful wreck. When the

asked him with yearning af - fec - tion, As she viewed his in - dif - fer - ence  
pigeon her quer-y re - peat - ed The weath - er-cock's cha-grin was

plain, "Oh,— tell me you proud Mis - ter Weath - er - cock, Pray—  
plain, And he said, "Since this ter - ri - ble hail-storm, I shall

tell me what makes — you so vain?"  
nev - er more be — weath - er - vane."

*rit.*

REFRAIN.  
Andante.

"Coo"— "Coo"— I die for love of you,

*p*

Why don't you re - spond to my af - fec - tion?

"Creak" "Creak" The weath - er - cock would squeak, As the

wind would swing him in a new di - rec - tion.

ISA. I die for love of you,

CHORUS. "Coo" "Coo" I die for love of you,

Why don't you re-pond to my af-fec-tion? "Creak" "Creak" The

Why don't you re-pond to my af-fec-tion? "Creak" "Creak" The

*rit. 2nd time.*

weath-er-cock would squeak, As the wind would swing him in a new di-rec-tion.

weath-er-cock would squeak, As the wind would swing him in a new di-rec-tion.

rec-tion.

rec-tion.

3523  
No 16.

# Who Would A Bachelor Be?

Dick.

Lyric by  
S. M. BRENNER.

Music by  
JULIAN EDWARDS.

*Con spirito.*

DICK.

When  
When

Piano. *ff*

maids be-guile, with dim-pled smile and spark-ling re - par - tee, \_\_\_\_\_ With  
wives are cold, har - ass and scold, and fret and dis - a - gree, \_\_\_\_\_ They've

glan - ces sly, from twink - ling eye, Who could a bach - e - lor  
wed may hap, some fick - le chap, Who should \_\_\_\_\_ a bach - e - lor

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be ? For men of stone, may live a - lone,  
be ! The saf - est course, a quick di - vorce,

No sing - le life for me! When bliss un - heard, a -  
For such a pot - pour - ri! And so e - vict, this

waits your word, *rit.* Who would a bach - e - lor be? Ah Who  
Ben - e - dict, Who would a bach - e - lor be? Ah Ye

**Meno mosso.**

would a bach - e - lor be, Leaves hap - pi - ness a - lee, Then  
maid - ens fan - cy free, Be warnedin time by me, Don't

hey for the life, With a sweet, lit-tle wife, — Who would a bach-e - lor  
try an - y snares On the man who de - clares He will a bach-e - lor

be? Ah! Who would a  
be! Ah! Who will a

bach - e - lor be?  
bach - e - lor be!

— Yes, who will be a bach-e - lor!

# Guess Who I Am.

No 17.

QUARTETTE.  
Ruth, Dick, Isadora and Vascalla.

Lyric by  
S. M. BRENNER.

Music by  
JULIAN EDWARDS.

**Moderato.**

**RUTH.**

Guess me, and you gain me! Who am

**Piano.**

I?

**DICK.**

You are a vix-en, to—tame I must

Be-ware, O, tam-er! lest my tem-per slip.

try. Be-

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## Allegro vivace.

Pray,

ware, O, ter-magant! Be-ware the whip!—

*p*

what would you do, What would you do, If my ter-ri-ble

*p*

rage were di-rect-ed at you?

I'd laugh at your temper, And

*p*

grin I de - clare, And think that my job was an eas - y af-

ISA. >

She is dis-semb-ling, This is a se - ri - ous

VAS.

fair. Let them be-ware! This is a se - ri - ous

RUTH.

sort of af - fair. Now that's ver - y mean, And I'm an - gry, so

sort of af - fair.

there!

DICK. <sup>></sup>

VASC.

Yes, I'd think that my job was an eas-y af - fair. — He

ISA.

He thinks that his job is an

thinks that his job is an eas - y af - fair.

RUTH.

eas - y af - fair. Now wouldn't you be just a wee bit a - fraid?

DICK.

You're

ISA. >

He thinks she's a

sure - ly a sweet. lit-tle, neat, lit-tle maid.

sweet, lit-tle maid.

VASC.

neat, lit - tle maid.

RUTH.

pp >

Dan - gers sur - round us, let us be - ware!

ISA.

pp >

Dan - gers sur - round us, let us be - ware!

DICK.

pp >

Dan - gers sur - round us, let us be - ware!

VASC.

pp >

For - tune is fick - le, nev - er des - pair.

For - tune is fick - le, nev - er des - pair.

For - tune is fick - le, nev - er des - pair.

The first system consists of three vocal staves and a piano accompaniment. Each vocal staff begins with a melisma mark (>) and contains the lyrics 'For - tune is fick - le, nev - er des - pair.' The piano accompaniment is written in a grand staff with treble and bass clefs, featuring a steady eighth-note accompaniment.

Act - ing will thwart them, we'll laugh them to scorn, —

Act - ing will thwart them, we'll laugh them to scorn, —

Act - ing will thwart them, we'll laugh them to scorn, —

The second system continues with three vocal staves and a piano accompaniment. Each vocal staff contains the lyrics 'Act - ing will thwart them, we'll laugh them to scorn, —'. The piano accompaniment continues with a steady eighth-note accompaniment, ending with a final chord.

*cresc.* *ff*

True love will tri - umph as sure as you're born. —

True love will tri - umph as sure as you're born. —

True love will tri - umph as sure as you're born. —

*ff*

*cresc.* *ff*

*pp*

True love will tri - umph, sure as you're born, sure as you're born.

*pp*

True love will tri - umph, sure as you're born, sure as you're born.

*pp*

True love will tri - umph, sure as you're born, sure as you're born.

*pp*

*pp*

DICK.

Pray, what would you do, Fierce

*p*

lit - tle shrew, If my ter - ri - ble whip I'd be

RUTH.

I'd be just as hate-ful as

lash-ing at you?

ev - er could be, And I'd think the pro - ceed - ing un -

gen - tle - man - lee. ISA. He is pre-tend - ing!

VASC. Act - ing is he!

Fran-tic Don Pas-cal will cer-tain-ly be.

DICK. Fran-tic Don Pas-cal will cer-tain-ly be. And if a small kiss I should



RUTH.

I'd think that pro-ceed-ing un -

steal, — as you see!

gen-tle-man - lee. She

VASC.

She thinks that pro-ceed-ing un - gen-tle-man-lee.

thinks that pro-ceed-ing un - gen-tle-man-lee.

DICK.

Now wouldn't you feel just a

RUTH.

You're sure - ly a quick sort o'  
 ti - ny bit glad?

The musical score for Ruth's first line consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#). It begins with a whole rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, a quarter note A4, and a quarter note G4. The lyrics "You're sure - ly a quick sort o'" are written below the notes. The piano accompaniment is in grand staff (treble and bass clefs). It features a melody in the right hand with a slur over the first two measures and a triplet of eighth notes in the third measure. The left hand provides a harmonic accompaniment with chords and single notes.

ISA.

slick, sort o' lad. She thinks he's a quick sort o'  
 slick, sort o' lad.

The musical score for Isa's first line consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#). It begins with a whole rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, a quarter note A4, and a quarter note G4. The lyrics "slick, sort o' lad. She thinks he's a quick sort o'" are written below the notes. The piano accompaniment is in grand staff (treble and bass clefs). It features a melody in the right hand with a slur over the first two measures and a triplet of eighth notes in the third measure. The left hand provides a harmonic accompaniment with chords and single notes.

lad.

VASC.

slick, sort o' lad.  
 slick, sort o' lad.

The musical score for Vasc's first line consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#). It begins with a whole rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, a quarter note A4, and a quarter note G4. The lyrics "slick, sort o' lad." are written below the notes. The piano accompaniment is in grand staff (treble and bass clefs). It features a melody in the right hand with a slur over the first two measures and a triplet of eighth notes in the third measure. The left hand provides a harmonic accompaniment with chords and single notes.

*pp* > Dan - gers sur - round us, let us, be - ware!

*pp* > Dan - gers sur - round them, let them, be - ware!

*pp* > Dan - gers sur - round us, let us, be - ware!

*pp* > them them

*pp* >

> For - tune is fick - le, nev - er des - pair!

> For - tune is fick - le, let them des - pair!

> For - tune is fick - le, nev - er des - pair!

> let them

>

Act - ing will thwart them, we'll laugh them to scorn. \_\_\_\_

Act - ing but parts them? We'll laugh them to scorn. \_\_\_\_

Act - ing will thwart them, we'll laugh them to scorn. \_\_\_\_

Act - ing but parts them? We'll laugh them to scorn. \_\_\_\_

*cresc.*  
True love will triumph as sure as you're born! \_\_\_\_

News for the Gov - ern - or, sure as you're born! \_\_\_\_

True love will triumph as sure as you're born! \_\_\_\_

News for the Gov - ern - or, sure as you're born! \_\_\_\_

*cresc.* *ff*

*ff* > Dan - gers sur - round us, let us be - ware!

*ff* > Dan - gers sur - round them, let them be - ware!

*ff* > Dan - gers sur - round us, let us be - ware!

*ff* > them them

> For - tune is fick - le, nev - er des - pair!

> For - tune is fick - le, let them des - pair!

> For - tune is fick - le, nev - er des - pair!

> let them

Act - ing will thwart them, we'll laugh them to scorn — True love will

Act - ing but parts them? We'll laugh them to scorn — News for the

Act - ing will thwart them, we'll laugh them to scorn — True love will

Act - ing but parts them? We'll laugh them to scorn — News for the

*cresc.*

tri - umph, as sure as you're born, — True — love will

Gov - ern - or sure as you're born, News for the

tri - umph, as sure as you're born, — True love will

Gov - ern - er sure as you're born, — News for the

*ff*

tri - umph, as sure — as you're born!

Gov - - ern - or sure as you're born!

tri - umph, as sure — as you're born!

Gov - - ern - or sure — as you're born!

The piano accompaniment consists of two staves. The right hand plays chords and a melodic line, while the left hand plays chords. The music is in a major key and 4/4 time.

*ff*

The piano accompaniment continues with a strong, rhythmic pattern in the right hand and chords in the left hand. The music is in a major key and 4/4 time.

*p*

The piano accompaniment continues with a strong, rhythmic pattern in the right hand and chords in the left hand. The music is in a major key and 4/4 time.

*dim.* *pp*

The piano accompaniment continues with a strong, rhythmic pattern in the right hand and chords in the left hand. The music is in a major key and 4/4 time.

3529

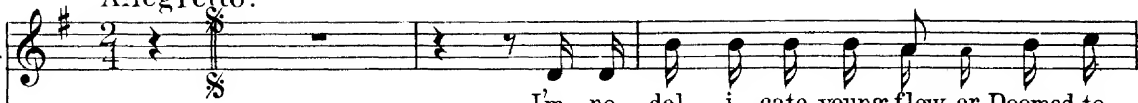
## It Is Wonderful.

No 18.


Pascal


Lyric by  
S. M. BRENNER.Music by  
JULIAN EDWARDS.

*Allegretto.*


PASCAL. 


I'm no del - i - cate young flow - er, Doomed to  
Once I ran a - cross a fel - low, We were

Piano. 




with - er in an hour, And I think I weigh a hun - dred and a half; And it's  
feel - ing rath - er mel - low, For this hap - pened in a vil - lage in the spring. It was





ve - ry ag - gra - vat - ing To a chap who's bent on mat - ing, When the  
beast - ly dull and slow there, When we ran a - cross a church fair, Which to



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best his sweetheart gives him is the laugh. Not a soft and ten-der tit-ter That would  
help to kill the time was just the thing. While a la-dy far from pret-ty, Was a-

set your heart a - twit-ter, But a scorn-ful, scoff-ing, sneer-ing sort of  
sing-ing of a dit - ty, Tho' she did - n't have the key she had the

laugh. By her gaze so un-in-vit-ing, I can re-a-lize she's writ-ing me a  
swing. I re-marked, "Say! ain't she rot-ten?" His re-ply I've ne'er for-got-ten, "Yes, I've

mean and meas-ly men-tal ep-i-taph. It is  
al-ways told my wife she could-nt sing. It's re-

## Andante moderato.

won-der-ful how small a man can feel, Tho' it's just im-ag-i-na-tion,  
 mark-a-ble how small a man can feel, Tho' it's just im-ag-i-na-tion,

*p*

hard-ly real; First you turn a red and brin-dle, Then you  
 hard-ly real; With high "C" she shril-ly flirt-ed, I was

dwin-dle, dwin-dle, dwin-dle, It is won-der-ful how small a man can  
 sad-ly dis-con-cert-ed, It's re-mark-a-ble how small a man can

*§ Last time.*

feel. \_\_\_\_\_  
 feel. \_\_\_\_\_

*D.S.*

## No 19.

## Finale II.

Lyric by  
S. M. BRENNER.

Music by  
JULIAN EDWARDS.

*Allegro moderato.*  
SOP. & ALTO.

TEN.

BASS.

Though we're filled with in - dig - na - tion,

Though we're filled with in - dig - na - tion,

Piano.

*f* *ff* *mf*

We can't check our ca - chi - na - tion, Ha, ha, ha! Ho, ho!

We can't check our ca - chi - na - tion, Ha, ha, ha! Ho, ho!

*ff*

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Laugh - ter's not our in - cli - na - tion, So with grave de - lib - er - a - tion

Laugh - ter's not our in - cli - na - tion, So with grave de - lib - er - a - tion

Let us view the sit - u - a - tion, Ha, ha, ha! Ho,

Let us view the sit - u - a - tion, Ha, ha, ha! Ho,

ho! Let us view the sit - u - a - tion Ha, ha, ha! Ho,

ho! Let us view the sit - u - a - tion Ha, ha, ha! Ho,

DON P.

Come, come! Be - tween our feel - ings there's dis - par - i - ty. What

ho!

ho!

*p*

*f*

ISA.

Your

means this most in - de - co - rous hil - ar - i - ty?

*p*

Ex - cel - len - cy, there ex - ists a plot, Which

*p*

I have been most luck-y to dis - cov - er. Though

Ruth pre - tends to be a shrew, she's not! And

*cresc.*

RUTH. *un poco rit.*

A - las! This re - ve - la - tion has dis -

ISA.

Sen - or Kingsley is the la - dy's lov - er!

DICK.

A - las! This re - ve - la - tion has dis -

mayed us. Some spy-ing min - ion doubt-less has be - trayed us!

mayed us. Some spy-ing min - ion doubt-less has be - trayed us!

CHORUS.

Ri -

Ri -

dic - u - lous - ly droll, this fun - ny plot; Which

dic - u - lous - ly droll, this fun - ny plot; Which

*f*

she has been most lucky to dis - cov - er. Though Ruth pre-tends to be a shrew she's

she has been most lucky to dis - cov - er. Though Ruth pre-tends to be a shrew she's

RUTH. A - las! This

ISA.

DICK. A - las! This

DON P.

CHORUS. not! And — Sen - or Kings - ley is the la - dy's lov - er!

not! And — Sen - or Kings - ley is the la - dy's lov - er!



rev - e - la - tion has dis-mayed us

Venge - ance is mine at last! Venge - ance is mine at last!

rev - e - la - tion has dis-mayed us

And like the fierc-est ty - rant she has ruled me,

Ha! ha! Ha! ha!

Ha! ha! Ha! ha!

*p* *cresc.*

This rev - e - la - tion has dis -

Caught in their own bold snare. Caught in their own bold

This rev - e - la - tion has dis -

Ca - ram - ba!

Though Ruth pre - tends to be a shrew, she's not! Though

Though Ruth pre - tends to be a shrew, she's not! Though

*cresc.*

mayed us. Some

snare.

mayed us. Some

Clev - er - ly have both be - fooled me, both be - fooled me, both be - fooled me!

Ruth pre - tends to be a shrew, she's

Ruth pre - tends to be a shrew, she's

spy - ing min - ion has be - trayed us, has be -

Pay for the baf - fled past

spy - ing min - ion has be - trayed us, has be -

Ca - ram - ba!

not! And Sen - or Kings - ley is this

not! And Sen - or Kings - ley is this

*ff*

trayed \_\_\_\_\_ us.

Death to the guil - ty pair!

trayed \_\_\_\_\_ us.

Ca - ram - ba! I

la - dy's lov - er!

la - dy's lov - er!

*rit.*

DON.P. *3* do not ob - ject to laugh - ing, Though I be the one you're chaf - fing, And *3*

*pp*

on your joy I'd hate to put a stop - per. But a *f* *p*

lit - tle less e - la - tion, And a show of in - dig - na - tion, Would

grat - i - fy me much and seem more pro - per.

CHORUS.

Yes, yes. That's

Yes, yes. That's

*pp*

true! Yes, yes. That's true!

We're

We're

*pp* Yes, yes. That's true!

*ff*

10

## Allegro Feroce.

an - gry quite at the Gov - ern - or's plight, And the

*ff*

Gov - ern - or's wroth - y too. So down with the coun - ter - feit

tam - er man! And down with the spur - ious shrew! Yes,

down with the coun-ter-feit tam-er man 'feit tam-er man - 'feit

down with the coun-ter-feit tam-er man 'feit tam-er man - 'feit

tam - er

tam-er man! And down with the spu-ri-ous

tam-er man! And down with the spu-ri-ous

man, and down

*DON. P.* Stop! For I will wed this

shrew!

shrew!

*Meno mosso.*

*Meno mosso.*

*pp*

la - dy fair, As soon as ev - er I can. That

*pp*

she's no shrew, is naught to rue, But, what shall I do with the

man?

CHORUS.

Yes, yes. Now what shall he do with the

Yes, yes, Now what shall he do with the

Yes,

*f*

*f*

ISA.  
He means — to wed her! Am I foiled a - gain? —

DON. P.  
Com-

man?

man?

*accel.*

mis - sion - ers, with sa - pi - ent wis - dom filled, and in - di - ges - tion,

*pp*

Deign to o - blige me with o - pin - ion sage, up-on this ques - tion.



## Moderato.

TREM. STACC. &amp; VASC.

At such a cri - sis, words should

not be band-ied, Oh, Gov-ern-er of this most fair do-

min-ion, And re-al-iz-ing this, ex-tremely can-did Shall

be our most un-prej-u-diced o-pin-ion. So

re - al - iz - ing this, ex - treme - ly can - did Shall

be our most un - prej - u - diced o - pin - ion.

CHORUS.

Yes, re - al - iz - ing this, ex -

Yes, re - al - iz - ing this, ex -

treme - ly can - did Will be their most un - prej - u - diced o - pin - ion.

treme - ly can - did Will be their most un - prej - u - diced o - pin - ion.

DON. P.

Well, Well, What's your un-prej-u-diced o-pin-ion?

*p*

Yes, Yes!

TREM. STACC. & VASC.

We would

CHORUS.

You would?

You would?

Thats good! You would?

We'd

RUTH & DICK.  
They'd hang you!

DON. P.  
They'd hang me!

TREM. STACC. VASC.  
hang him!

What!

What!

Not

Yes hang him! I'd hang him!

Hang him?

Hang him?

Moderato.  
DON. P.

ang him? That the saints for - fend! 'Twould quite up - set me

*pp*

The first system of the musical score for 'Moderato. DON. P.' features a vocal line and a piano accompaniment. The vocal line is in 3/4 time, starting with a half note 'ang him?' followed by a quarter note 'That the saints for - fend!' and a half note 'Twould quite up - set me'. The piano accompaniment consists of a right hand with a melody of eighth and quarter notes, and a left hand with a steady eighth-note bass line. A piano (*pp*) dynamic marking is placed above the piano part.

men - tal - ly, Be - sides, I'd rath - er that his end, Should hap - pen

The second system continues the vocal and piano parts. The vocal line has a half note 'men - tal - ly,' followed by a quarter note 'Be - sides,' and a half note 'I'd rath - er that his end, Should hap - pen'. The piano accompaniment continues with similar rhythmic patterns.

Allegretto.

ac - ci - den - tal - ly.

TAC.

If you would have him

The third system begins with the tempo change to 'Allegretto.' The vocal line starts with a half note 'ac - ci - den - tal - ly.' followed by a quarter rest. A 'TAC.' (Tacet) marking is placed above the piano part. The vocal line then continues with a half note 'If you would have him'. The piano accompaniment features a more active melody in the right hand.

die with - out a sob, sir, You can't do

The fourth system continues the vocal and piano parts. The vocal line has a half note 'die with - out a sob, sir,' followed by a half note 'You can't do'. The piano accompaniment provides harmonic support with a steady bass line.

DON. P.

The ve - ry thing to  
bet - ter than give us the job, sir.

do! I'll give him up to you! You're u - sual - ly a

ten - der race, But this young chap you'll

spare less, and in at - tend - ing to his case, Be care - ful to be care -

less.  
TAC.

*rit.*

We'll do with him ex - act - ly as you

*rit.*

In - to your care he's giv - en. Take him a -

say!

way!

We bear no love for Eng - lish - men And — sym - pa - thy we

IND.

We bear no love for Eng - lish - men And — sym - pa - thy we

*ff*

bear less, So we'll try the best we can, To be ex - treme - ly care-less!  
 bear less, So we'll try the best we can, To be ex - treme - ly care-less!

The first system of the musical score features a vocal melody in the upper staff and a piano accompaniment in the lower staff. The key signature has four flats (B-flat, E-flat, A-flat, D-flat), and the time signature is 3/4. The lyrics are written below the vocal staff.

*Andante moderato.* RUTH.

Though to your fate you go, sweet-  
 DICK.  
 Though to my fate I go, sweet-

The second system of the musical score is marked "Andante moderato." and features a vocal melody in the upper staff and a piano accompaniment in the lower staff. The key signature has four flats, and the time signature is 3/4. The lyrics are written below the vocal staff.

heart, What ev - er your end may be,  
 heart, What ev - er my end may be,

The third system of the musical score features a vocal melody in the upper staff and a piano accompaniment in the lower staff. The key signature has four flats, and the time signature is 3/4. The lyrics are written below the vocal staff.



My last fond thought I know, sweet - heart,

The first system of the musical score. It consists of a vocal melody (treble clef) and a piano accompaniment (grand staff). The key signature is B-flat major (two flats). The vocal line has five measures with lyrics: "My last fond thought I know, sweet - heart,". The piano accompaniment consists of four measures of chords and single notes.

Shall be a thought of thee; \_\_\_\_\_

The second system of the musical score. The vocal melody continues with four measures, including a long note with a fermata. The piano accompaniment continues with four measures of chords and single notes.

*un poco piu.*  
Oh, do not forget, sweet - heart, The

The third system of the musical score. It begins with the tempo marking "un poco piu." above the first measure. The vocal melody has four measures with lyrics: "Oh, do not forget, sweet - heart, The". The piano accompaniment features a more active melody in the right hand, with eighth notes and slurs, over a simple bass line.

clouds may yet de - part, And

we be hap - py yet, In

*Largamente.*  
mer - ry, mer - ry Eng - land!

*f Largamente.*

*f* RUTH.

Though to your fate you go, sweet-heart, What-ev - er your  
ISA.

Though to your fate you go, ha! ha! Yet what your end will  
CAR.

Though to your fate you go, ha, ha! Yet what your end will  
DICK.

Though to my fate I go, sweet-heart, what ev - er my  
PED.

Through to your fate you go, ha, ha! Yet what your end will  
VAS.

Though to your fate you go, ha, ha! Yet what your end will  
DON PAS.

Though to your fate you go, ha, ha! Yet what your end will  
TREM.

Though to your fate you go, ha, ha! Yet what your end will  
STACC.

Though to your fate you go, ha, ha! Yet what your end will  
TAC.

*ff*

CHORUS.

Though to your fate you go, Ha! ha! Yet what your end will

Though to your fate you go, Ha! ha! Yet what your end will

*ff*

end may be! My last fond thought I know, sweet-heart,

be, ha! ha! You're at a loss to know, Ha! ha!

be, ha! ha! You're at a loss to know, ha, ha!

end may be! My last fond thought I know, sweet-heart,

be, Ha! ha! You're at a loss to know; Ha! ha!

be, ha! ha! You're at a loss to know, ha, ha!

be, ha! ha! You're at a loss to know, ha, ha!

be, ha! ha! You're at a loss to know, ha, ha!

be, ha! ha! You're at a loss to know, ha, ha!

be, ha! ha! You're at a loss to know, ha, ha!

be, Ha! ha! You're at a loss to know, Ha! Ha!

be, Ha! ha! You're at a loss to know, Ha! Ha!

*accel.*

Shall be a thought of thee. \_\_\_\_\_ Ah! do not for-

And all dis - tract - ed ye, Ha! ha! ha! You'd bet - ter not for -

And all de - tract - ed ye, Ha! ha! ha! You'd bet - ter not for -

Shall be a thought of thee. \_\_\_\_\_ Ah! do not for -

And all dis - tract - ed ye, Ha! ha! ha! You'd bet - ter not for -

And all de - tract - ed ye, Ha! ha! ha! You'd bet - ter not for -

And all de - tract - ed ye, Ha! ha! ha! You'd bet - ter not for -

And all de - tract - ed ye, Ha! ha! ha! You'd bet - ter not for -

And all de - tract - ed ye, Ha! ha! ha! You'd bet - ter not for -

And all de - tract - ed ye, Ha! ha! ha! You'd bet - ter not for -

And all de - tract - ed ye, Ha! ha! ha! You'd bet - ter not for -

And all de - tract - ed ye, Ha! ha! ha! You'd bet - ter not for -

And all de - tract - ed ye, Ha! ha! ha! You'd bet - ter not for -

And all de - tract - ed ye, Ha! ha! ha! You'd bet - ter not for -

*accel.*

*rit.*

get, sweet-heart, The clouds may yet de - part, And we be

get, ha! ha! Though clouds may yet de - part, You'll have no

get, ha, ha! Though clouds may yet de - part You'll have no

get, sweet-heart, The clouds may yet de - part, And we be

get, ha! ha! Though clouds may yet de - part, You'll have no

get, ha, ha! Though clouds may yet de - part You'll have no

get, ha, ha! Though clouds may yet de - part You'll have no

get, ha, ha! Though clouds may yet de - part You'll have no

get, ha, ha! Though clouds may yet de - part You'll have no

get, ha! ha! Though clouds may yet de - part, You'll have no

get, ha! ha! Though clouds may yet de - part, You'll have no

*rit.*

hap - py yet, In mer - rie, mer - rie Eng - land.

chance to get, Ha! ha! ha! ha! To mer - rie, mer - rie Eng - land.

chance to get, Ha! ha! ha! ha! To mer - rie mer - rie Eng - land.

hap - py yet, In mer - rie, mer - rie Eng - land.

chance to get, Ha! ha! ha! ha! To mer - rie, mer - rie Eng - land.

chance to get, Ha! ha! ha! ha! To mer - rie mer - rie Eng - land.

chance to get, Ha! ha! ha! ha! To mer - rie mer - rie Eng - land.

chance to get, Ha! ha! ha! ha! To mer - rie mer - rie Eng - land.

chance to get, Ha! ha! ha! ha! To mer - rie mer - rie Eng - land.

chance to get, To mer - rie, mer - rie Eng - land.

chance to get, To mer - rie, mer - rie Eng - land.

*Allegretto.*

*8va.....*

*ff*

*accel.*

*sfz*

*sfz*

End of Act II.



№ 20.

Opening.

Lyric by  
S. M. BRENNER.

Music by  
JULIAN EDWARDS.

*Allegro Brillante.*

Piano. *ff*

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## CARITA.

First system of the musical score. The vocal line (treble clef) has a key signature of three flats and a common time signature. The lyrics are: "We dance at a So dance a bo-". The piano accompaniment (grand staff) begins with a piano (*p*) dynamic. The bass line features a steady eighth-note accompaniment.

Second system of the musical score. The vocal line continues with the lyrics: "wed - ding so laugh - a - bly queer, It seems like a sing - u - lar le - ro, viv - a - cious and gay, — our du - ty is per - fect - ly". The piano accompaniment continues with the same eighth-note pattern.

Third system of the musical score, featuring a chorus. The vocal line has the lyrics: "joke. plain. Joke! Plain! Joke! Plain! It seems like a sin - gu - lar Joke. plain. Our du - ty is per - fect - ly". The piano accompaniment includes a section marked with a forte (*f*) dynamic. A vertical label "CHORUS." is positioned to the left of the vocal staves.

The groom all a - smile and the bride with a sneer, - As - sum - ing the  
For guests at a wed - ding must nev - er dis - play, - Of in - quis - i -

con - ju - gal joke. \_\_\_\_\_  
tive - ness a grain. \_\_\_\_\_

CHORUS.

Yoke! Grain! as - sum - ing the con - ju - gal yoke! -  
Grain! Grain! of in quis - i - tive - ness a grain! -

Yoke! Grain! as - sum - ing the con - ju - gal yoke! -  
Grain! Grain! of in - quis - i - tive - ness a grain! -

He con - stant - ly laugh - ing and quip - ping and chaf - fing, as  
So let us en - deav - our, to be nice and clev - er, at -

## PEDRILLO.

hap - py as hap - py can be. While scorn in her  
ten - ding our pri - vate af - fairs. While ver - i - ly

glan - ces re - pels his ad - van - ces, She don't care a fid - dle - de -  
dy - ing to hear him re - ply - ing That is if he re - al - ly

## CARITA

So  
His  
dee.  
dares.

Dee! Dee! She don't care a fid - dle - de - dee.  
Dares! Dares! Pro - vid - ed he re - al - ly dares.

Dee! Dee! She don't care a fid - dle - de - dee.  
Dares! Dares! Pro - vid - ed he re - al - ly dares.

quite in her glo-ry a large re-per-to-ry, of names\_ She's com-  
 an-ger in-ci-ting with ir-o-ny bi-ting, She hurls\_ each Phi-

ple-ting for use as a greet-ing.  
 lip-pic, with fu-ry xan-tip-pic.

Con-temp-ti-ble fluk-ey! Rid-  
 Con-temp-ti-ble fluk-ey! Rid-

ic - u - lous monk-ey! In - i - quit - ous boast - er! Mal - i - cious im - post - or.

ic - u - lous monk-ey! In - i - quit - ous boast - er! Mal - i - cious im - post - or.

tro - cious con - tri - ver! Con - sum - mate de - ploy - er!

tro - cious con - tri - ver! Con - sum - mate de - ploy - er!

Bom - bas - tic con - niv - er! Ob -

Bom - bas - tic con - niv - er! Ob -

Ex - cuse us, — the — rest we de - cline to re -

Ex - cuse us, — the — rest we de - cline to re -

tru - sive an - noy - er!

tru - sive an - noy - er!

peat.

peat.

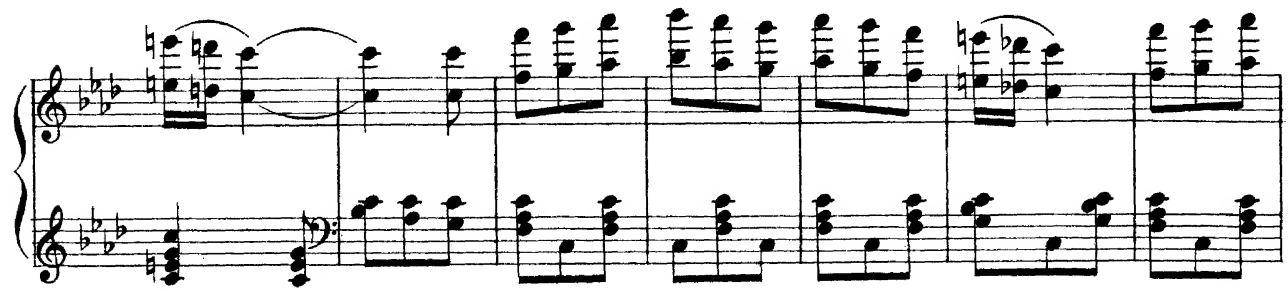
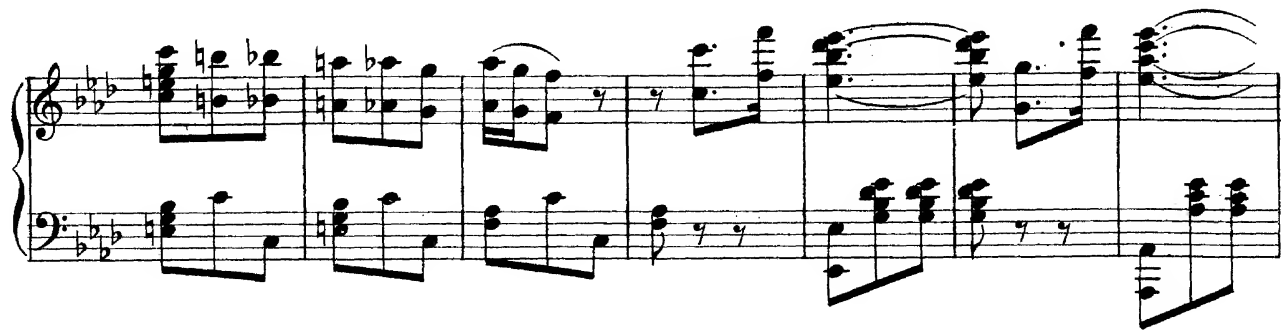
Ex - cuse us, the rest we de - cline to re - peat. peat!

Ex - cuse us, the rest we de - cline to re - peat. peat!

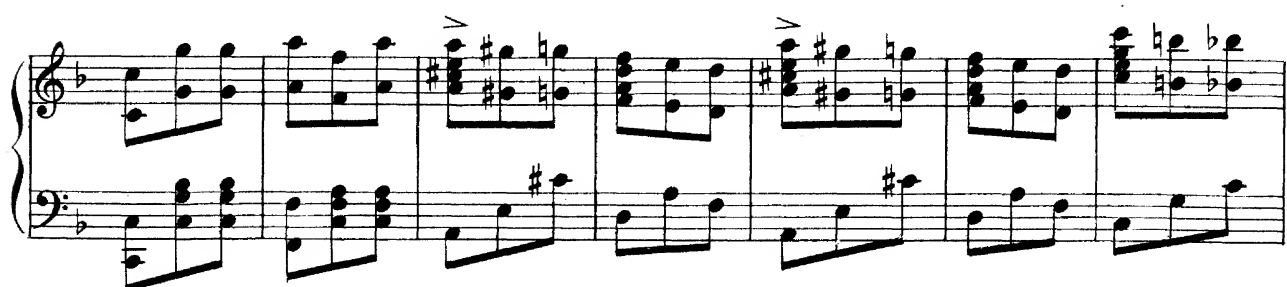
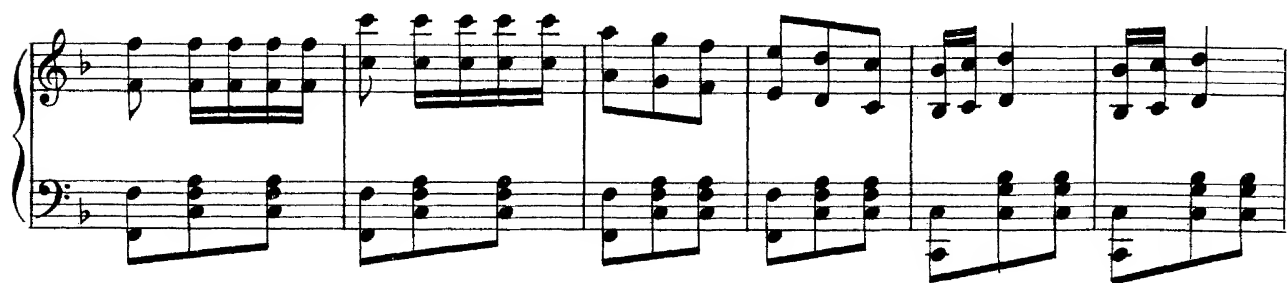
*ff*

*ff*

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3528  
No 21.

# Let Gloomy Thoughts Go Hang.

Tacoma.

Lyric by  
S. M. BRENNER.

Music by  
JULIAN EDWARDS.

**Moderato.** %

TACOMA. 

Piano. 

Let gloom-y  
Let cyn - ics

thoughts go\_\_ hang! Have done with cark-ing care! A pan-a - ce - a  
scoff\_\_ and\_\_ sneer! Let carp - ing churls mis-doubt! For me, a life as

here\_\_ I\_\_ hold, Of might be-yond com - pare.  
free\_\_ as\_\_ air, No sor- row round a - bout.

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The flow-ing bowl will wash a-way, Full man-y a scowl and  
A cup the tomb for cold, dead cares, Of trou-ble-some yes-ter-

frown, I care not if the liq-our be Of  
day, I care not whe-ther fash-ioned 'tis Of

*un poco rit.*  
pur-ple, or red or brown.  
sil-ver, or gold or clay.

Laughing! Ha! Ha! Quaf-fing! Ho! Ho! Drown in a flag-on your  
Clinking! Ha! Ha! Drink-ing! Ho! Ho! Drown in a flag-on your

trou - ble and woe. — Rol - ick and fro - lie, he  
trou - ble and woe. — Douse them and souse them, let

not mel - an - cho - lic, Then drown in a flag-on your trouble and  
wit - lings es - pouse them. Then drown in a flag-on your trouble and

woe. — Drown in a flag-on your  
woe. — Drown in a flag-on your

trou - ble and woe. — trou - ble and woe. —

# When A Maiden Won't.

QUINTETTE.

Isadora, Tremolo, Stacc, Vasc and Tacoma.

No 22.

Lyric by  
S. M. BRENNER.

Music by  
JULIAN EDWARDS

Allegretto moderato.

ISADORA.

*p*  
Wom - en are weak and men are strong, Is a tra -  
Once a man's rib, just think of that, Merely a

TREMLO.

Wom - en are weak and men are strong, Is a tra -  
Once a man's rib, just think of that, Merely a

STACC.

Wom - en are weak and men are strong, Is a tra -  
Once a man's rib, just think of that, Merely a

VASC.

Wom - en are weak and men are strong, Is a tra -  
Once a man's rib, just think of that, Merely a

TACOMA.

Wom - en are weak and men are strong, Is a tra -  
Once a man's rib, just think of that, Mere-ly a

Piano.

*f* *pp* *stacc.*

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li - tion cher-ished long. If that be true, then tell me pray, Why a  
bone, an hum-ble "slat" Now with an en - er-get - ic vim, Stern-ly it

di - tion cher-ished long. If that be true, then tell me pray, Why a  
bone, an hum-ble "slat" Now with an en - er-get - ic vim, Stern-ly it

di - tion cher-ished long. If that be true, then tell me pray, Why a  
bone, an hum-ble "slat" Now with an en - er-get - ic vim, Stern-ly it

di - tion cher-ished long. If that be true, then tell me pray, Why a  
bone, an hum-ble "slat" Now with an en - er-get - ic vim, Stern-ly it

maid al-ways has her way? Though the man be tall, And the maid be  
rules the rest of him. Though the man be hale, And the maid be

maid al-ways has her way? Though the man be tall, And the maid be  
rules the rest of him. Though the man be hale, And the maid be

maid al-ways has her way? Though the man be tall, And the maid be  
rules the rest of him. Though the man be hale, And the maid be

maid al-ways has her way? Though the man be tall, And the maid be  
rules the rest of him. Though the man be hale, And the maid be

small, For - ev - er and aye, I've known it. When a maid says "yea,"  
frail, For - ev - er and aye, I've known it.

small, For - ev - er and aye, I've known it.  
frail, For - ev - er and aye, I've known it.

small, For - ev - er and aye, I've known it.  
frail, For - ev - er and aye, I've known it.

small, For - ev - er and aye, I've known it.  
frail, For - ev - er and aye, I've known it.

When a maid-en won't,  
He has his way. He

He has his way. He

He has his way. He

[illegible]



The musical score is for a song in G major, 2/4 time. It features four vocal parts (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: "maid - en 'won't" he don't."

The vocal parts are arranged in four staves. The piano accompaniment is in two staves. The score is divided into three systems. The first system contains the vocal parts and the first two staves of the piano accompaniment. The second system contains the piano accompaniment. The third system contains the piano accompaniment. The piano accompaniment includes dynamic markings: *p* (piano) and *sfz* (sforzando).

maid - en "won't" he don't.

maid - en "won't" he don't.

maid - en "won't" he don't.

maid - en "won't" he don't.

*p*

*f*

*sfz*

3530 Have You Ever Heard It Told That Way Before?  
 No 23.

Pascal.

Lyric by  
 S. M. BRENNER.

Music by  
 JULIAN EDWARDS.

*Allegretto.*

PASCAL.

Piano.

beau - ti - ful young heir - ess loved an hon - est lad but poor. She  
 mar - ried man came home one night, a sor - ry sight was he. His  
 Chap - pie bought a bunch of shares on mar - gin one fine day; They

went to ask his fath - er for his hand. He  
 Jag was of a mon - u - men - tal size. His  
 dropped a doz - en points with-in a week. He

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cat - e-chised her stern - ly, and her love he tried to cure, By  
 wife was wait - ing up for him, all filled with girl - ish glee, She  
 went to see his brok - er in a sad and gloom - y way, And

lay - ing down the law se - vere - ly grand; He \_  
 greet - ed him with-out the least sur - prise. He \_  
 found him look - ing cheer-ful, trim and sleek. The \_

said that her pre-sump-tion was the worst he'd ev - er known, Her \_  
 told her he'd been on a "toot" with sev'-ral of the boys; They'd \_  
 brok - er said cheer up, my boy, your stock has dropped a point, But \_

of - fer was an in - sult to his pride. And  
vis - it - ed the bars for miles a - round. She  
to pre - vent our trade from get - ting slack, When

as po - lite - ly to the door he had the la - dy shown, No  
said "that's right, my dear, I love these harm - less, lit - tle joys, I'm  
tips "go wrong and stocks go down and things are out of joint, We

son of his should wed a wealth - y bride. Have you  
glad we live where nice sa - loons a bound. Have you  
need our friends so here's your mon - ey back. Have you

Refrain.  
Slower.

ev - er heard it told that way be - fore? His—  
 ev - er heard it told that way be - fore? He'd ab -  
 ev - er heard it told that way be - fore? They—

pa - pa showed the heir - ess to the door, Thus the  
 sorbed a half a gal - lon may be more. She was  
 want - ed his good will and noth ing more. So they

lov - ing twain were part - ed, By the fath - er ston - y heart - ed. Have you  
 full of wife - ly du - ty, He was full too, Oh, a beaut - y! Have you  
 gave him back his mon - ey, With a smile po - lite and sun - ny. Have you

ev - er heard it told that way be - fore? No You  
 ev - er heard it told that way be - fore?  
 ev - er heard it told that way be - fore?

No! We

nev - er heard it told that way be - fore!  
 nev - er heard it told that way be - fore!

*f* *ff*

1 2 *Last time.*  
 A  
 A

*mp* *ffz*

## No 24.

## Finale III.

Lyric by  
S.M. BRENNER.

Music by  
JULIAN EDWARDS.

*Allegretto.*

CHORUS.

Pro -

Pro -

Piano.

*f*

*f*

ces - sions great in re - gal state May be - a sight to bore you, Re -

ces - sions great in re - gal state May be - a sight to bore you, Re -

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view - ing stands and loud brass bands, Are things you may ab - hor too, But

view - ing stands and loud brass bands, Are things you may ab - hor too, But

crowd a-round, let trum - pets sound, With ring - ing blast — and blare - a, To

crowd a-round, let trum - pets sound, With ring - ing blast and blare - a, To

greet that might - y po - ten - tate, The Gov - er - nor of — La Guay - ra, The

greet that might - y po - ten - tate, The Gov - er - nor of — La Guay - ra, The



odd and flight - y, high and might - y Gov - er - nor of La

odd and flight - y, high and might - y Gov - er - nor of La

high and - might - y

Guay - ra, The Gov - er - nor of La Guay - ra

Guay - ra, The Gov - er - nor of La Guay - ra La

La Guay - ra, La Guay - ra, La Guay - ra

La Guay - ra, La Guay - ra, La Guay - ra

DON. PAS. *a tempo.*

*rit.* Still I'm the great Don Pascal de Mes - qui - ta, de Mes - qui - ta, de Mes -

*rit.* *a tempo.*

qui - ta. Em - u - late Don Pas-cal de Mes - qui - ta, So

pop - u - lar.

He's the great Don Pas-cal de Mes -

He's the great Don Pas-cal de Mes -

*ff*

qui - ta, de Mes - qui - ta, de Mes - qui - ta. Em - u -

qui - ta, de Mes - qui - ta, de Mes - qui - ta. Em - u -

late Don Pas - cal de Mes - qui - ta, Don — Pas - cal de Mes -

late Don Pas - cal de Mes - qui - ta, Don — Pas - cal de Mes -

*accel.*

qui - ta, de Mes - qui - ta, Don — Pas - cal de Mes -

qui - ta, de Mes - qui - ta, Don — Pas - cal de Mes -

qui - ta — So — pop - u - lar! —

qui - ta — So — pop - u - lar! —

*ff*

*a tempo.*

*sffz*

End of Opera.